

BACONIANA.

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No. 8.

DID FRANCIS BACON FILL UP ALL NUMBERS?

WE have been assured that Shakespeare added to our language three thousand words. If so, which words are they? In the multitudinous handbooks, primers, commentaries, and dictionaries put into the hands of students, we have failed to find a list of these 3,000 words, or any information as to how to distinguish them.

Ben Jonson, who, in almost identical words, extols Bacon and *Shakespeare* for having “performed that in our tongue which may be preferred or compared to insolent Greece or haughty Rome,” yet claims for Bacon alone, that “*he hath filled up all numbers*,” and this is the point which we aim at deciding—“Did Francis Bacon fill up all numbers?”

We are well aware that he included in his enumeration of “*Deficiencies*” in learning everything which contributes to form beautiful or elegant diction; there was, he tells us, a deficiency even in the matter of *words*, the vehicles of thought, and no thought is clear and distinct which cannot be expressed in words. Yet there were learned men in those days—How did they get their learning? A little reflection will assure us that learning was, in the early part of the sixteenth century, confined to the clergy and the pedants, who could read, write, and think in Latin; and so long as Latin remained master of the field of learning, ignorance was the rule, and learning the exception.

It is, perhaps, impossible to over-estimate the effect upon our language, and upon the advance of learning, of the first translation of the *Bible into English*. Revised editions rapidly followed each other, introducing new words and expressions, and words adapted from the

Latin, which ere long were to pervade the whole of English literature; How much these revisions owed to Francis Bacon remains to be seen. probably it is on record in certain quarters; we know, at any rate, that his aim was to make knowledge *universal*, to restore the learning of the ancient philosophers,* and to make their stores of wisdom accessible to all by the medium of modern language. The first step seems to have been to translate into English the works of the Greek and Roman poets, and historians, and of the Arabian physicians and men of science; we do not stop to examine the precise amount of work in this department executed by Francis Bacon. Many of the classics seem to have been translated as youthful exercises, improved and filled-in at later periods; but the point to be noted is that, in the process of translation, words were coined, or adapted from the Latin, and adroitly "Englished" by their setting, or by coupling them with words familiar to the reader. These words seem, then, to have been methodically transferred and "pricked in" to his own works, and by this simple explanation we may perhaps account for the appearance (in days when words were deficient) of three thousand new words in *Shakespeare*.

But besides this incorporation of words derived (according to Bacon's instructions) from foreign sources, an immense additional richness was bestowed upon our mother tongue by the abundant out-pouring over all the literature of the Baconian period, of metaphors, similes, and figurative expressions.

Many of these figures are biblical, or drawn from classical poetry; but a mass of them are plainly the result of Bacon's scientific observations and experiments, and of his poet's gift of finding "figures in all things." To his fancy, all things earthly and material are but images to call up in our dull minds analogies and visions of things heavenly and spiritual. These similitudes and comparisons of his are now so fused and blended into our common speech as, in many cases, no longer to be considered flowers of poetry, but familiar and household words. We can take up no ordinary book or newspaper which does not abound with such expressions as these. "Unionists *linked together by bonds which none need try to dis sever*"—"Dangers *threaten us*"—"Branches of the legislature," "the *essence* the institution"—

* In the words of the Rosicrucian Allegory he would revive "the six kings," meaning probably the learning of India, Chaldea, Arabia, Egypt, Greece, and Rome.

"Parties evenly balanced"—"idle, barren, and sterile questions"—"instruments of production"—"the splendid part the House of Commons has played"—"he has struck a note of alarm"—"The growth of sympathy—growth of sense"—"industry built up"—"an impudent fabrication," &c.

Those expressions the speaker owes, we believe, to Francis Bacon, nor can modern thought find vent in good English without borrowing from him on all hands. Yet he makes no pretence to originality, repeatedly assuring us that only his *method* is new: his method, that is, of reviving and disseminating the ancient wisdom. An orderly collection of his metaphors will, in time, enable us to distinguish those borrowed from antiquity, and from the Bible, from those of his own invention. At the present stage of inquiry, it is impossible to draw hard and fast lines anywhere; we are but as children, beginners, pioneers, and dogmatic utterances should find no place in argument like the present. The object of our proposed comparative analysis is to ascertain how much of the mass of literature published in his time is to be attributed to the pen of Francis Bacon, or to his no less witty, but less learned brother, Anthony.

Some of us are disposed to believe that these "twins in mind though not in years," wrote all the great original work of an age—that the *earlier* pieces were in many cases published long after the publication of the *later, perfected* works—that Francis Bacon's "cabinet and presses full" of MSS., was the storehouse of a mass of literature to be published by degrees, and at the discretion of his followers and friends "The Invisible Brotherhood," known later on as the "Freemasons and Rosicrucians," and who could at the present time confirm or confute the statements which we make.

The supporters of our theories hold this point also. That *the greater contains the less*, and that the authentic works of Bacon *plus Shakespeare* include germs of all that is most characteristic and remarkable in other great works of the age. It is further contended that were in any given book, almost every word, turn of expression, or grammatical peculiarity, every metaphor and simile, every philosophical reflection or statement, every theory, aspiration, or conclusion can be traced to Bacon, such a book, no matter whose the name on the title-page, should be claimed for him.

On the contrary side, it is contended that such resemblances prove nothing except that "these things are common," in the air of the times. Such a theory runs in the face of Bacon's accepted statements as to the *deficiencies in learning*, and assumes that writers on many totally different subjects, and writing independently of each other, may yet be able to incorporate in their writings all the flowers of each other's knowledge and style. Others assure us that the similarities may be accounted for by mere plagiarism, or a system of borrowing wholesale, which would require that every author should have read not only the works of every other author of the period, but also the works of the ancients and others from which every author seems almost equally to borrow.

Experiment will be the only means at the disposal of non-Freemasons for deciding these points, and rousing interest in the great questions which they involve. There will be many difficulties, much to clear away perhaps, before we obtain a full view of the truth; but with perseverance it will in the end be attained. In our proposed examination, *Shakespeare* is to be coupled with the authentic works of Bacon, so as to include the colloquial forms and light wit (perhaps attributable to Anthony) which could hardly find place in graver works, where the author poses solely as lawyer or philosopher.

In all these pieces we may expect to meet with the same figures variously applied. Similar coupling of epithets, quaint ideas, use of antithesis, alliterations, and other "peculiarities characteristic of Shakespeare." The subject-matter will decide the style, whether it be grave or gay, pithy or profound for the learned, easy and diffuse for the simple; with high-sounding terms to please the ear of the courtier, or with "85 per cent. of Saxon words" to be understood of the vulgar. Proteus will change his shape, the chameleon its colour; but if it be our concealed poet who hide under that disguise, we will find him out, and laugh with him.

The following works are to be first tested:—

Sir Philip Sidney's *Arcadia*. The Anatomy of Melancholy.
The Works of Ben Jonson. Jeremy Taylor's *Holy Living and Dying*.

Quotations from Bacon and *Shakespeare*, to be matched, are solicited.

LINES COMPARED.

ACCOUNT—AUDIT—RECKONING.

“No reck’ning made, but sent to my account
With all my imperfections on my head.”—*Ham.* i. 5.

“How his audit stands, who knows but Heaven.”—*Ham.* iii. 2.

Comp.: “I have sequestered my mind at this time in great part from worldly matters, thinking of my account and answer in a higher court.”—*To the Lords*, March 19, 1621.

“Then had Pyrocles leisure to sit in judgment on himself, and to hear his reason accuse his rashness . . . wherein his reason (was) brought to the strictest accounts.”—*Arc.* iii. 386.

“A little vain merriment shall find a sorrowful reckoning.”
—*An. Mel.* ii. 241.

“No accounts are greater than we have to answer for at the audit of concupiscence.”—*An. Mel.* ii. 77; and see iii. 149—155; iv., Ad. Sect. 1, 299.

“A going back in the accounts of eternity . . . we must give account to the great Judge.”—*Holy Living*, i. 4.

MAN—BEAST.

“A natural hatred toward society in any man hath somewhat of the savage beast, and whosoever . . . is unfit for friendship, he taketh it of the beast, and not from humanity.”—*Ess. Friendship*.

“*Alcib.* What art thou?—Speak.

Tim. A beast, as thou art . . . I am misanthropos, and hate mankind.”—*Tim. Ath.* iv. 2; and see iv. 3, 334—349.

“Beasts can discern beauty; let them be in the roll of beasts that do not honour it.”—*Arc.* i. 65.

“This man, this talking beast, this walking tree.”—*Arc.* ii. 145.

Comp.: “So man, having derived his being from the earth, *first lives the life of a tree*,” &c.—*2nd Ess. of Death*.

“Shall I say thou art a man that hast all the symptoms of a beast?

How shall I know thee to be a man? . . . I see a beast in the likeness of a man.”—*An. Mel.* i. 101, *ref.* 12 times.

"He hath no life but the natural, the life of a beast or a tree."—*Holy Dying*, i., sect. 2.

"By obedience we are made a society, a republic, and distinguished from herds of beasts, and heaps of flies."—*Holy Dying*, iv., sect. 7.

EATING ONESELF.

"Appetite, an universal wolf . . . must . . . last eat up himself."—*Tr. and Cr.* i. 3.

"He that is proud eats up himself."—*Tr. and Cr.* ii. 3.

Comp. Promus, 817; *Cor ne edite*, quoted from Erasmus' *Adagia*, and in *Ess. of Friendship*.

"Feed his eyes upon that which would . . . eat up his heart."
—*Arc.* i. 105.

"I could eat my entrails, and sink my soul into the ground with sorrow."—*Ev. M. Out.* i. 1.

"Spread yourself out on his bosom . . . whose heart you would eat."—*Ev. M. Out.* iii. 1.

"Darkness . . . drives my sense to eat on my offence."
Underwoods, lv.

"Hatred . . . emulation . . . makes a man to eat his own heart."—*An. Mel.* i. 355.

"He is *devoured* by his folly and inconsideration."—*Holy Living*, ii., sect. 6.

LIFE A BUBBLE.

"The world's a bubble, and the life of man
Less than a span."—*Paraphrase of Greek Epig.*

"This bubble light, this vapour of our breath."—*Par. of Psa. xc.*

"One heav'd on high, to be hurl'd down below . . .
A sign of dignity, a breath, a bubble."

—*R. III.* iv. 4; *Alls W.* iii. 6, 5; *Ham.* V. 2, 202.

"He swelling like a bubble blown up with a small breath . . . broken, &c.—See *Arc.* i. 130 and 138.

"A man is a bubble, saith the Greek proverb."—*Holy Dying* i. sect. 1.

"Our life is but a vapour made of air, and the lighter parts of water tossed with every wind . . . lighter yet," &c.—See *Holy Dying* i., sect. 1, 2, 3.

"If the bubble . . . outlives the chances of a child, . . . then the young man dances like a bubble empty and gay."—*Ib.*

LIFE A CANDLE, SHADOW, DREAM.

"Out, out brief candle! Life's but a walking shadow."—*Macb.* v. 5.

Comp.: "The spirit of a man is God's lamp."—*Filum Labyrinthii* 7.

"The sense is God's lamp."—*Nat. Hist. Cent. x. Pref.*

"All that is past is as a dream, and he that depends upon time coming dreams waking."—*2nd Ess. Death.*

"The officious shadow waits upon the bodie."—*Arc. L. and D. 4.*

"Thy youth spent like a fair taper with his own flame wasted."—*Cymth, Rev. i. 1.*

"Their memory stinks as the snuff of a candle gone out."—*An. Mel. ii. 455.*

"Dying like an expiring or spent candle."—*Holy Dying, v. sec. 5.*

THE MIND DISEASED.

"Canst thou not minister to the mind diseas'd?" &c.—*Macb. v. 3.*

"How wisely . . . can you speak of physic ministered to the body, and consider not that there is the like occasion of physic ministered to the mind?"—*Apologia, 1603; and see Ess. of Friendship and De Aug. iv.; Spedding Wks. iii. 377.*

"Some diseases, when they are easie to be cured, are hard to be known; but when they grow easie to be known (are) impossible to be cured (so of love). By the smart we think of the disease."—*Arc. ii. 111.*

"Beautie . . . made pale with love's disease."—*Arc. ii. 145.*

"Thy brain's disease."—*Ans. to B. J.'s Ode.*

". . . Excess is her disease."—*Cat. i. 1, iii. 2, iv. 7.*

"Few can apply medicines to themselves," &c.—*Timber. of Fame, and ib of Thersites.*

"It is a disease of the soul . . . as much appertaining to a divine as to a physician. . . . They use divers medicines to cure, . . . one applying spiritual physic," &c.—*An. Mel. i. 52, 376, 377, 389; ii. 267; iii. 294, 359, 497.*

"The disease of vices . . . of the soul . . . it would be a strange kindness to suffer the man to perish without . . . medicine."—*Holy Living* ii., sect. 6.

"Envy . . . a disease. . . . Anger, a disease."—*Holy L.* iii. sect. 6, iv. sect. 8, v. sect. 5.

INFECTION OF THE MIND.

"Rank corruption mining all within infects unseen."—*Ham.* iii. 4.

Comp.: "The understanding, . . . mind, . . . affections, . . . manners, . . . times infected."—*Adv. to Rutland*, *Nov. Org.* i. 49, 64, 66; ii. 32; *Adv. L.* ii. 1; vi. 3; *Ess. Fame and of Suitors*, &c., and all of these with Shakespeare. *John* iv. 3, 70; v. 2, 20; *Hen. V.* ii. 2, 125; *Cor.* ii. 1—105; *Temp.* i. 2, 208; iii. 1, 31, &c.

"Mind-infected people."—*Arc.* i. 33.

"His infected eyes made his mind known."—*Arc.* ii. 105.

"A corrupted mind . . . must infect others."—*Arc.* iii. 265, &c.

"There is no sore or plague but you to infect the times."—*Sta. News* iv. i., &c.

"Wits more infectious than the pestilence."—*Ev. M. Out. Stage and Case Alt.* ii. 4, v. 3.

"Judgment will infect itself . . . the world," &c.—*Ev. M. Out.* ii. 2; *Cat.* ii. 1, iv. 2, &c.

"Fear, . . . love, . . . religion, superstition, infects health, minds."—*An. Mel.* ii. 211; iii. 53, 93, 385.

"Ministers of religion declare . . . scandalous persons to be such, that when the leprosie is declared, the flock may avoid the infection."—*Holy Dying* v. sect. 4.

THE WORLD A STAGE.

"All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts."—*As Y. L.* ii. 7.

Comp.: "In this theatre of man's life it is reserved only for God and angels to be lookers on."—*Adv.* ii. 1, and *De Aug.* ii. 13.

"Life sends men headlong into this wretched theatre, where being arrived, their first language is that of mourning."—*2nd Ess. Death.*
A frequent figure in Bacon's writings.

"Wretched human kind. . . . Like players placed to fill a filthy stage."—*Arc. ii. Plaagus.*

"My heart a stage of tragedies."—*Arc. i. 40, 42, 44.*

"I have held the stage long enough."—*Arc. ii. 151, 98, 105, 123; vi. 488.*

"All are players and but serve the scene."—*New. Inn. ii. 1.*

"Mayors and shrieves yearly fill the stage."—*New. Inn. Epil.*

"False world, . . . henceforth I quit thee from my thought!

My part is ended on thy stage."—*Forest iv.*

"*Ipsi mihi theatrum*, sequestered from the tumults and troubles of the world."—*An. Mel. i. 29.*

"I have essayed to put myself upon the stage, I must abide the censure."—*An. Mel. i. 40.*

"Men, like stage players, act variety of parts."—*An. Mel. 89; and i. sect. 2, 32.*

"Neither do thou get thyself a private theatre, and flatterers," &c.—*Holy Living ii. sect. 2.*

"In life we are put to school, or into a theatre, to learn how . . . to combat for a crown."—*Holy Living 119.*

"Now we suppose the man *entering upon his scene of sorrows.*"—*Holy Dying iv. sect. i.*

"The fear of sickness will make us *go off from our stage of actions* and sufferings with an unhandsome *exit.*"—*Holy Dying iii. sect. 6, 96.*

"God makes little periods in our age. First we change our world when we come from the womb to feel the warmth of the sun. . . . Then we sleep and enter into the image of death, in which state we are unconcerned in all the changes of the world. . . . If our mothers or our nurses die . . . we regard it not. At the end of seven years our teeth fall and die before us, representing a formal prologue to the tragedy: and still every seven years it is odds but we finish the last scene. . . . Nature, chance, or vice, takes our body to pieces, . . . and we have more things of the same signification; grey hairs, rotten teeth, dim eyes, trembling joints, short breath, stiff limbs, wrinkled skin, short memory, decayed appetite."—*Holy Dying i. sect. i. 4.*

Comp. the whole passage in *As Y. L. ii. 7*, and the description of Falstaff's death in *Hen. V. iii. 3*, with Bacon's *Hist. of Life and Death*,

"*Porches of Death*," 30. Careful readers will observe many other connecting links—*sharpening* of the features, *fumbling* of the hands, coldness of the extremities, &c.

(*The editors regret that questions on style, quibble, alliteration, &c., have to be withheld for want of space.*)

(*To be continued.*)

FLOWER EMBLEMS IN THE WORKS OF FRANCIS BACON.

"Fairies love flowers for their charactery."—*Merry Wives*.

THE subjects of our plate serve as text to a few remarks upon the symbolism of flowers in the hieroglyphic woodcuts of Baconian books. There are facts connected with these designs which any one may observe for himself, and to which we would call attention. (1) Certain flowers and *no others are included*, and the same set only are used by the Freemason printers unto the present hour. (2) Bacon's notes in the *Natural History* and in the *Essay of Gardens* are so many parables from Nature used throughout his works to enforce and recall certain great doctrines and principles. (3) These same parables occur in *Shakespeare* and all contemporary literature, whenever these same flowers are alluded to. (4) The flowers of the parables are also the flowers of the hieroglyphic designs.

A large group of headlines is represented by the few samples on our plate. We have in the centre a vase or pot, with or without handles, tall or squat, elegant or graceless, and from which rises a rose, iris, lily or trefoil, or a group of three leaves, fruits or flowers. The rest of the design consists of a medley of flowers, of which the following is a list, and of fruits, which for the present we pass by:—

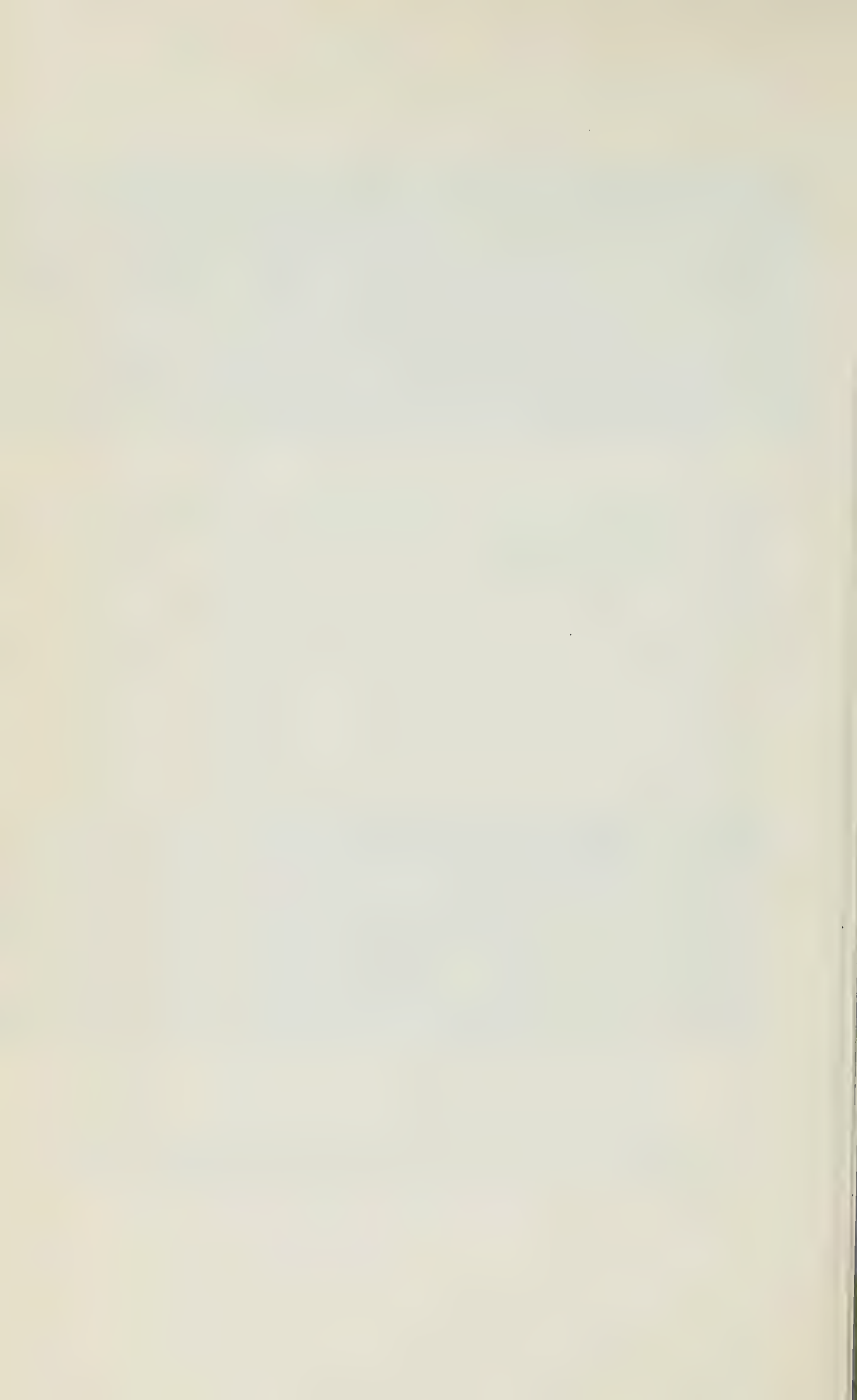
Amaranth	Iris	Pimpernel	Thistle
Anemone	Jasmine	Pink	Tulip
Bell-flower	Lily	Primrose	Verbena
Camomile	Lotus	Rose	Violet
Daffodil	Marigold	Rosemary	Wallflower
Daisy	Musk	Rue	
Honey Suckle	Periwinkle	Sunflower	



From Bacon's Works, 1638; Ben Jonson, "Epicœne," 1641; "The New Atlantis," 1651; Sir Robt. Howard, "Four New Plays," 1664; "Hist. of Life and Death," 1651; Sylva Sylvarum, 1661, &c.



From Sir Philip Sidney's "Arcadia," 1662 Compare Bacon's "Advancement of Learning," 164 (Tris in centre); Bacon's Receipt for the Gout, 1651; Bacon's Natural Histo 1651; "Fulke's" New Testament, 1633, &c.



This seems but a small selection from the rich embroidery of nature, and from the flowers which "fairies use for their charactery." But let us run through the list and attempt to trace the causes which directed the choice.

To begin with the Rose, seldom absent from these designs. Its symbolism has been made the subject of whole chapters and even books, and we regret to give it no more than a cursory notice. In the book of Canticles, the Spirit of God is called "the Rose of Sharon and the Lily of the Valleys," both flowers being symbols of light. So in the forehead of the High Priest (type of the Sun of Righteousness) was placed a golden flower, and in the worship of Thibet the "Messenger of Fire" or "Child of Light," is symbolised by a flower which the Mother, the Holy Spirit, holds in her hand. Thus again in the Western Church, the angel Gabriel is portrayed presenting a lily (the heaven-sent child) to the Virgin Mary. With the coming of Christ all types have been consummated; no new types set before us; but the golden rose, sent to the king of Italy and other great personages, is said to be an emblem of the Holy Spirit, "the soul feminine," the reproductive principle of the world.

We are so used to see roses and lilies wrought into the stone carvings of our churches, beaten out in the metal work, embroidered in the hangings, stamped into the binding, and printed in the ornaments of our Bibles and Prayer-books, that we take these things as a matter of course, and few stop to ask their cause. In truth, they may form the basis of a most interesting and far-reaching study. In many cathedrals, especially on the continent, the Western porch is pierced by an immense circular opening, to which is given the name of a rose window. In perfect specimens this window is filled with concentric circles, filled with coloured glass, and in the centre God is represented seated on His throne surrounded by cordons of angels, patriarchs, apostles, martyrs, confessors, virgins. "These rose windows," says Didron, "are glories embracing an entire world—they are the symbols of the Holy Spirit."

Such symbolism appears almost universal. In Scandinavia, the goddess Holda was worshipped as "Frau Rosa," and the Germans transferred the title to "*Marien Röschen*." "In Germany, too, the rose appears as the symbol of silence. It was sculptured on the

ceiling of the banquetting hall, to warn the guests against the repetition of what was heard beneath it. It was carved in the refectory of the ancients for the same reason. We still speak of doing, or being told a thing "under the rose," or *sub rosa*, an expression equivalent among the Romans to an [inviolable pledge, and which originated in the dedication of the flower to Aphrodite, and its reconsecration to Harpocrates, the tutelary deity of silence, to induce him to conceal the amours of the Goddess of Love."*

After all this, we are not surprised to find that Luther took for his coat-of-arms a cross rising from a rose, at the very time when he was combating the pretensions of the Church of Rome who attached such special meaning to this flower. We see that the symbol existed long before Luther or any pope: long before the true meaning of "the gift of the Holy Ghost" was revealed in the light of Christianity.

When, in addition to its other meanings, the rose became the symbol of love, fidelity, mystery or secrecy, no emblem could be more suggestive or suitable to grace the pages of Baconian books. That the rose and flaming heart were symbols, both in the English and Roman branches of the church, that Luther and Henry VIII. alike bore the rose in their coat-of-arms, and that in some degree it had become identified with the armorial bearings of England—were facts sufficient to ward off suspicion from the Rosicrucian symbol, and to make it pass current as an heraldic device, or an unmeaning ornament.

Yet, whilst Bacon was before the world, his friends seem to have avoided the obtrusion of the rose into any part of his works, and in the plates it may be observed how insignificant in size or unobtrusive in position are the roses which they include. To this we hope at a future opportunity to return.

A description elsewhere given of Baconian watermarks, notes the *Fleur-de-Lis*† as a symbol of the Holy Spirit, and of the mystery of the Trinity in Unity. This *flower of light* the Hindus named *The Voice of God*, and "the *Messengers*," Egyptian and Hindu were "the *Lillied Voice* of the celestials." A curious book on the Lily,‡

* *Int. the Real Hist. of the Rosicrucians.* A. E. Waite.

† *Francis Bacon and his Secret Society*, pp. 320, 329, 330.

‡ *Monographie . . . des lis.* Fr. de Cannart de Hamale, 1870.

published twenty years ago, affirms that this flower was, in pagan times, the ambrosia of the gods,* dedicated to Venus as Beauty, and to Juno as the Queen of Heaven. This primitive use of the emblem explains its presence in our churches and religious books, and elsewhere in cases where there is no question of any allusion to the arms of France, or to the worship of the Virgin Mary. On the other hand, the history of the lily throws light on many verses in the Bible, and adds force and beauty to passages in the poetry of the 16th and 17th centuries, where we discern covert allusions to the depressed and languishing state of the Church. One such allusion seems to help the other. "I am the Rose of Sharon, and the Lily of the Valleys. As the lily among thorns, so is My love. . . . My Beloved is Mine, and I am His. *He feedeth among the lilies.*"†

"The *lily, lady of the flowering field.*"‡

"Like the *lily,*

That once was *mistress of the flowering field* and flourish'd,
I'll lay my head and perish."§

Perhaps in these lines the poet had in his mind's eye the Crown Imperial, which fills a conspicuous place amongst the "lilies of all natures." This flower readily lends itself to the figurative language of Rosicrucianism, and Gerard, in his "Herbal," unites with it the idea of pearls and water, both types of truth and of the Holy Spirit. "In bottom of each of the bells there is placed six drops of most cleere shining sweet water, in taste like sugar, resembling in shew fair Orient Pearls, the which drops if you take away, there do immediately appear the like; notwithstanding, if they . . . stand still in the floure, . . . they will never fall away, no, not if you strike the plant till it be broken." A pretty German legend tells how the flower was originally white and erect, growing in the garden of Gethsemane, where it was often noticed and admired by our Lord. In the night of the agony, as He passed through the garden, all the other flowers bowed their heads in sorrowful adoration, the Crown Imperial alone remaining with its head unbowed; but not for long. Sorrow and shame took the place of pride; she bent her proud head

* This was also claimed for the olive.

† Canticles ii. 1—3, 16; iv. 5; v. 15; vi. 2, 3. Hos. xiv. 5.

‡ *Faerie Queen* ii. 6, 16. § *Henry VIII.* iii. 1.

with blushes of shame and tears of sorrow, and so has continued, with bent head, blushing colour, and ever-flowing tears." * Possibly Queen Catharine's pathetic account of her own condition, "*once mistress,*" "*now bending her head,*" may have some reference to this pretty legend. The same idea shows itself in *Tr. Cr.* iii. 2, where the purified soul or life is represented as desiring to rest amongst the lilies.

"Give me transportance to *those fields*
Where I may wallow in the *lily beds*
Proposed for the deserver."

Lilies, "fair copies of my life," which soon droop and fade," but which are *flowers of light* "saluting the day," are described in "*Quarles Emblems,*" written, we think, in early youth by Francis Bacon.

In Egypt and the East, the lotus fills the place of the western lily, and represents the Divine intelligence, the Shekinah of the Jew. Here again we see the emblematic identity of the rose, and the lily, or lotus: for the Indian word *Kûn* means the same as *Shekinah* in Hebrew—the Divine intelligence, the exquisite rose of beauty and sweetness; *Kûnwyn*, goddess of mercy and wisdom, the Holy Spirit of God.

The sun-loving flowers are seldom absent from the wreaths, posies, vases, and baskets of flowers in Baconian book-plates. The sunflower, marigold, anemone, daisy or day's eye, pimpernel, and tulip, all open and shut with the sun, or turn towards it, and in ancient modern symbolism the sunflower appears interchangeably with figures of the sun. In one of Bacon's supposed scientific notes he says: "Mari-golds, tulips, and pimpernel, indeed, most flowers, do open and spread their leaves abroad when the sun shineth serene and fair; and again in some part close them, or gathered them inward, either toward night, or when the sky is overcast." † Is he speaking *merely* as an observer and a natural philosopher? Surely not; he is, as usual, making a little parable, "drawn from the centre of the sciences," of the Light of the world, at whose approach, according to the beautiful Indian legend, the flowers sprang up, and bloomed into beauty and sweetness.

* From *Good Words for the Young*, Aug., 1870. † *Nat. Hist.* v.

"They have," he continues, "in some countries a plant of rosy colour, which shutteth in the night, openeth in the morning, and openeth wide at noon; which the inhabitants say is a plant that sleepeth. *There be sleepers enow then*, for almost all flowers do the like." * Is he telling of the "Invisible Brotherhood," which in times of persecution and darkness *shut*, or withdrew from public notice, re-opening only when the sunshine of peace, and a more enlightened state of society shone upon them, and revived their energies?

Sunflowers and the whole daisy family became emblems of faith and constancy, of love and sympathy. Bacon's editors never weary of introducing this suggestive emblem into his works, and though sometimes it is difficult to decide precisely the flower intended by the old designers, sunflower, anemone, daisy, all have the same meaning. Perdita speaks of

"The marigold that goes to bed with the sun,
And with him rises weeping."—*W. T.* iv. 4.

And who does not remember the lovely song in *Cymbeline*:—

"Hark, hark! the lark at heaven's gate sings,
And Phœbus gins to rise
His steeds to water at those springs
On chalic'd flowers that lies;
And winking mary-buds begin
To ope their golden eyes,
With everything that pretty is
My lady sweet arise:
Arise, arise."

The honeysuckle (sometimes called *woodbine*) occurs frequently in the hieroglyphic designs, and Bacon's notes furnish us with their interpretation.

"Flowers that have deep sockets do gather in the bottom a kind of honey, as honeysuckles, both the woodbine, and the trefoil, lilies, and the like."

See how he again connects the sweet trailing and entwining flower which is to serve as an emblem of *truth*, with "the trefoil, lilies, and the like." The honeydew, which he speaks of as "*Manna, the drug*,"

* *Ib.* 615.

is, he says, certainly part of the plant itself—"the flower beareth part with the dew . . . but it should be well inquired whether the manna doth fall upon certain herbs or flowers only." It has already been shown * that manna, the sweet dew of heaven, is the Ma Nah, the Arabic word for the Holy Spirit, called plurally the Meni, or distributory of the heavenly bread. Thus, taking all things together, we find Bacon to be speaking of the flower=light, the dew=wisdom or truth, Manna=the Holy Spirit, God's gift of reason and speech, and we think that he is really questioning whether this gift falls equally upon all men, or whether those whose *sockets are deeper*, whose minds are more receptive, may not gather more of the honeydew, more of the heavenly truth and sweetness, than their shallower companions.

The pink, or carnation, is a flower of such frequent recurrence, and often so peculiarly treated and varied in the designs, as to raise suspicion of some meaning beyond that which we discern in it as an emblem of extreme sweetness, and also of the "*piedness which shares with great creating nature.*" Perdita's garden is barren of carnations and streaked gilly-flowers; she cares not to get slips of them, and calls them "nature's bastards," flowers of "a year growing ancient," but whose summer is not yet quite dead. We fancy that these pied-pinks represent compounded works, books not original, but founded upon others; mixed pieces, not "the good scions grafted on inferior stock to ameliorate it," as Bacon describes, but plants good and sweet, *pied* or varied, but not improved by mixture.

As for sweet smells, Bacon finds that in some substances "they are most forcible when they are broken, . . . most odours smell best broken or crushed; but flowers pressed or beaten do leese the freshness and sweetness of their odour."

The *Essay of Adversity* was probably contemporaneous with some of the notes in the *Natural History*, or at least with their revision, and the conviction that our poet-philosopher wrote from personal experience of the tremendous calamities which had "fallen upon and seized him," and which would have crushed anyone less sweet-tempered than he, adds a touch of pathos to both Notes and Essay.

"Prosperity is not without many fears and distastes, and adversity

* *Francis Bacon and his Secret Society*, 352, &c.

is not without comforts and hopes. . . . *Certainly virtue is like precious odours, most fragrant when they are incensed or crushed: for prosperity doth best discover vice, but adversity doth best discover virtue.*"

Falstaff holds similar opinions as to the beneficial effects of adversity, and in mock-seriousness is made to say: "Though *the camomile, the more it is trodden on, the faster it grows*, yet youth, the more it is wasted, the faster it wears." *

Bacon inquires why most odours smell best when crushed. "The cause is double. . . . There is a greater emission of the spirit when way is made, and . . . the impulsion of the air bringeth the scent faster." These thoughts seem to be reflected in plays and passages, where flowers are not in question, as where Constance exclaims:—

"Oh! if thou grant my need,
Which only lives but by the death of Faith,
That need must needs infer this principle,
That Faith should live again by death of Need.
Oh, then, tread down my Need and Faith mounts up." †

"There be some flowers, blossoms, grains, and fruits which come early. These are with us primroses, violets, anemones, water-daffadillies, crocus vernus, and some tulippas. *They are all cold plants*, which, as it would seem, have a quicker perception of the heat of the sun increasing, than the hot herbs have." ‡ These early bloomers we take to figure the efforts of youthful enthusiasm, lovely but not lasting. In the *Promus*, 806, is this entry: "*Adonis' gardens, things of pleasure soon fading.*" The words in italics show how our Francis meant to utilise the thought, in accordance with the ancient mythos, which seems to contain a faint shadowing of the Resurrection. Once a year the young men of Athens carried in procession a tray of flowers and fruits of all kinds, and cast it into the sea as an offering to Adonis, and we are inclined to think that these peculiar headlines, with the medley of flowers and fruits, are reminders of these Adonis' gardens, transient and soon fading, but perennially revived. When Venus poured nectar into the wound of Adonis there sprang from the blood a crimson flower, "short-lived as the winds." This is the anemone, emblem of "the body which has its birth in

* 1 *Hen. IV.* ii. 4. † *John* iii. 1. ‡ *Nat. Hist.*, 577.

the fall and calamity of the Celestial Spirit." Bacon alludes to the Adonis' flower in his *Gesta Grayorum*, or Gray's Inn Revels, apparently quoting his own note in the *Promus*: "*The Gardens of Love wherein he now playeth are fresh to-day and fading to-morrow.*" And again in 1 *Hen. VI.* i. 6:—

"Thy promises are like Adonis' gardens,
That one day bloom'd, and fruitful are the next."

The idea is perfectly wrought out in *Cymbeline* iv. 3, 218, 229, 282, 290, 296, where we observe an instance of the symbolic use of colours. "The azured hair-bell," "blue as her veins . . . or as heaven" is one of the flowers chosen to strew the grave of *Fidele*, the Faithful One; for the blue and the bell-flower alike symbolise the irradiation of light, heavenly wisdom and purity.

No flower is pictured in the Baconian designs except it have delightful and elevating associations. The presence then of thistles, neither sweet nor lovely, and ranking amongst weeds, may surprise us, though in combination with a rose and a crown the thistle may be taken to represent the arms of Scotland. Bacon's parables will help us to a further explanation. He is treating of "the virtue of sympathy and antipathy in things which work upon the spirit of a man," and to this end he recommends the use of amber, ivory, orange, and lign-aloes macerated in rose-water, things which by analogy seem to mean "the most noble fruits of friendship—peace in the affections and support of the judgment," or true counsel. "For opening," he continues, "I commend beads, or pieces of the *Carduus Benedictus* (or holy thistle), or the roots of the male piony, which relieves the night-mare or incubus. The causes of these diseases . . . is the grossness of the vapours which rise and enter the cells of the brain and therefore the working 'is by attenuation. . . . I judge the same to be in *castoreum*, musk, rue-seed, *agnus castus*, &c.

So far the supposed scientific notes; now for the application. The thing to be *opened*, by comfort, counsel, and sympathy, is the heart of man.

"A principal fruit of friendship is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce. We know diseases of stoppings . . . are the

most dangerous in the body; *and it is not otherwise in the mind*; you may take sarza to open the liver, steel to open the spleen, flower of sulphur for the lungs, *castoreum for the brain*; but no receipt openeth the heart but a true friend, to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and *whatsoever lieth upon the heart to oppress it*, in a kind of civil shrift or confession."

Precisely the same connection of ideas occurs in *Much Ado* iii. 4, where Beatrice, secretly in love and *oppressed* (or, as she expresses it, "stuffed"), is bantered by Hero and Margaret:—

"*Beat.* I am *stuffed*, cousin. . . . I am sick.

Marg. Get you a *Carduus Benedictus*, and lay it to your heart; it is the only thing for a qualm.

Hero. There thou prick'st her with a thistle.

Beat. Benedictus! Why Benedictus? You have some moral in this Benedictus."

Perhaps the "moral" will be more plainly seen when some day the secret of the cipher-work in Baconian books is revealed to us; but thus much we know, that the holy thistle, or blessed thistle—*Carduus Benedictus*—was once considered a *universal panacea*, a remedy for all disorders, and hence an emblem of religion. A quaint old book of suspicious origin says of this herb: "It may worthily be called *Benedictus*, or *Omni-Morbia*; that is, a salve for every sore, not knowne to physitians of old time, but lately revealed by the speciall Providence of Almighty God." * The thistle as an emblem of sympathising and helpful friendship often appears in works which bear signs of more than one hand in their construction, or which were professedly published by friends, after the death of the author.

Let us consider the flowers associated by Bacon with the "Blessed Thistle," and accredited with similar beneficence. First, the castor-oil plant, noted for the soothing properties of its five-fingered leaf—the *Palma Christi*, or Hand of Christ. Next, the musk-plant, or mimulus, with scent akin to that of the odoriferous substance produced by the civet or musk-cat. Musk possesses exciting or stimulating qualities, and personal experience has persuaded the present writer that initiated Baconians or Freemasons, prohibited by their obligations from imparting information required, yet who wish to

* "*The Haven of Health*," Cogan, 1695.

encourage and confirm the conclusions of their correspondent, tacitly express approval and stimulate to further exertions, *when they perfume their ambiguous letters with civet*. The sign seems to be referred to in several places in *Shakespeare*; and, although such places may be thought to refer merely to a fashion of the day, we have reason to doubt it.

"He rubs himself with civet: *can you smell him out by that?*"—*M. Ado* iii. 2.

"The courtier's hands are perfumed with *civet* . . . of baser birth than tar."—*As You Like It* iii. 2.

"Give me an ounce of civet, good apothecary, to sweeten *my imagination*."—*Lear* iv. 6.

Future papers on symbolism may throw more light upon these passages. But we pass to the third flower on the list, rue, four-petalled or cruciform, which derives its name from its *preservative* effects, its volatile oil being supposed to drive off infection and vermin. It was also a "Herb of Grace," and by the lips of Ophelia our poet tells us several things about the meanings of his emblematic flowers:

"There's *rosemary*, that's for remembrance; pray love, remember: and there is *pansies* for thoughts . . . there's *rue* for you, and here's some for me: we may call it *Herb Grace o' Sundays*: *O you must wear your rue with a difference*, there's a *daisy*: I would give you some *violets*, but they withered all when my father died." It seems as if the poor girl were hazily thinking that others could enjoy life and wear their Herb o' Grace in the day's eye, or in the sunshine of happiness, but for her "all that was lovely and loveable," typified by the violets, had withered.

In the *Winter's Tale* iv. 4, Perdita gives the old lords "rosemary and rue. These keep seeming and savour all the winter long: *grace and remembrance* to you both." Rosemary was considered to be useful in relieving headache and in stimulating the mental powers; it was therefore the Herb of Memory, and of Repentance, and was used both at funerals and weddings as a symbol of remembrance and fidelity. (See *Rom. and Jul.* iv. 4, 79—89.)

The last flower in that list of Bacon's is the *Agnus Castus* (*the Unblemished Lamb*), verbena or vervain, another "Herb of Grace,"

considered to be tonic and highly medicinal, and a preservative against "blasts" (of misfortune or calamity?). A legend concerning this plant declares that with it the bleeding wound in the side of the crucified Christ was staunched and healed.

Think over these flowers and their suggestive names—the *Blessed Thistle*, the *Hand of Christ*, *Mary-rose*, the *Unspotted Lamb*, the *Herbs of Grace*. To what a world of thoughts do they lead, what a new direction do they give to our study of Bacon's drift and aims! We may add to them the periwinkle, emblem of comfort and refreshing, of which Bacon says that "a garland or band of periwinkle easeth the cramp, and assuages the strife of the spirits."

One more flower remains to be noticed, and of this the representations are always conventional rather than realistic, sometimes appearing more like a scroll than a flower. The *amaranth* belongs to a large tribe, of which the commonest with us are the cockscomb, and love-lies-bleeding—a plant more curious than attractive, for it is scentless, "apetalous and dicotyledonous"; ill-sounding terms which do not invite acquaintance. But the amaranth becomes interesting when we think of it as an emblem of *Amarantos*, the *Everlasting*, an emblem of *Immortality* by reason of its blood-red flowers, which never fade in colour, but remain red to the last. The amaranth was first brought to England in 1596. Being a rare plant, we are not surprised that its name should be absent from the Shakespeare Plays; but perhaps *Cymbeline* (v. 4, 10) may have an allusion to it, where Jupiter desires the shadows of Elysium to depart and "rest upon your *never-withering* banks of flowers."

A song entitled, "*To Amarantha that she should dishevel her hair*" (and attributed to Richard Lovelace), is to our mind nothing if not a parable of the New Birth and Immortality of Truth, and the amaranth again figures in the magnificent lines of *Paradise Lost*. The Son of God having freely offered Himself as a ransom for man, the Father accepts His sacrifice, ordains His incarnation, and, pronouncing His exaltation above all names in heaven and earth, commands the angels to adore Him—

. . . "Lowly reverent,
With solemn adoration down they cast

Their crowns, inwove with amarant and gold;
 Immortal amarant, a flower which once
 In Paradise, fast by the Tree of Life,
 Began to bloom; but soon, for man's offence,
 To Heaven remov'd, where first it grew; there grows
 And flowers aloft, shading *the fount of life*. . . .
With these that never fade, the spirits elect
 Bind their resplendent locks, inwreath'd with beams."

The "Celestials" crowned with amaranth and gold (*Immortality and Wisdom*), the hope of a Paradise regained, of a blessed immortality springing from the Waters of Life (*the Holy Spirit*), and enwreathed with the sunbeams (God Himself)—such are the winged thoughts which should lift us "a few yards off the ground" when meditating upon the inner meaning of our hieroglyphic pictures.

C. M. P.

NOTES ON THE CLASSICAL ATTAINMENTS OF THE AUTHOR OF SHAKESPERE'S PLAYS.

BY W. THEOBALD.

PREVIOUS to the delivery of my lecture on April 3, 1894, on the authorship of the plays attributed to Shakespere, I had placed my notes thereof in the hands of Mr. Dale, who, as an enthusiastic upholder of the orthodox view of the subject, had volunteered to write a reply to the arguments brought forward by me in support of a different conclusion. Unfortunately, the death of Mr. Dale before my lecture was delivered, prevented his reply being read, but Mr. Dale's paper has since come into my hands through the courtesy of his widow, and I take, therefore, the present occasion of replying to some of Mr. Dale's statements, and of considering some collateral issues, which the scope of my lecture did not permit my then treating so fully as their importance required. The points whereon I laid particular stress in my lecture may be succinctly stated as follows:—

1. That the mode of spelling the name "Shake-speare" with a hyphen separating the syllables, used in many editions of the plays

during his lifetime, and subsequently in the folio edition of his collected works in 1623, was a mode never previously adopted by any member of his family, various as were the ways in which the name had been spelt, and that we may consequently regard the hyphenated mode of spelling the name as probably devised to designate the pseudo-Shakespere or author of the plays brought out under that name.

2. That sixteen plays were not published till seven years after Shakespeare's death, the majority of which plays were first brought to light in the folio of 1623, and yet no mention of any interest in these manuscript plays was made in Shakespere's will, or so much as any allusion to their existence.

3. The strong presumption that Shakespere could not write, from an examination of the five signatures of his which exists coupled with the fact that no letter or even so much as a line of his handwriting is known to exist, and the still more significant fact, that no correspondence of any description is known to exist between Shakespeare and any of the literary celebrities of the day with whom he is said to have been intimate.

4. The personal history, character, and acquirements of Bacon and Shakespeare respectively, which renders it certain, that nothing short of a miracle could have enabled the illiterate, untravelled, Shakespere to write plays, abounding as they do with knowledge which he could never possibly have acquired, whilst Bacon shines forth intellectually as the admirable Crichton of his age, whose natural abilities were stimulated by travel, culture, and intercourse with the noblest of his day.

5. The portfolio argument, which portfolio is known to have contained the MSS. of two of Shakespere's plays, whilst the remainder of the contents consisted of acknowledged works of Bacon.

6. The argument derived from Ben Jonson's celebrated eulogy of the author of the plays, prefixed to the folio edition of 1623, words commonly supposed to apply to Shakespere, and the foundation whereon the verdict of authorship was based, yet words nevertheless which there are most cogent reasons for believing were really intended to apply not to Shakespere, but to Bacon.

7. The argument derived from the deep and exact knowledge of

legal terms in various branches of the law, terms used, too, with such propriety and professional discrimination as none but an excellent professional lawyer would have displayed.

8. The knowledge displayed in the plays of classical authors, some of whom were not translated at the time, and the aroma of scholarship and scholarly training and knowledge, which it is next to impossible Shakespeare could ever have acquired.

The first part of Mr. Dale's reply consists of an attempt to obtain a more favourable verdict of Shakespeare's attainments and personal conduct than has hitherto been accorded them; but the attempt, though dictated by amiable feelings of which I should be loath to speak disparagingly, must be pronounced a failure, partly, perhaps, from the little that anyone knows of the man's life at this period. But when the period, wherein he seduced his wife before marriage, and fled from her to push his way in London, when she had borne him three children, is described as one of "storm and stress" for Shakespeare, the cynical critic is justified in asking if this "storm and stress," whereby our feelings of commiseration are sought to be enlisted on the side of the husband, did not really press more heavily on the wife, and if this attempt to screen the sinner in these particulars does not run as counter to moral justice as it certainly does to historical truth? After this, Mr. Dale's reply deals in a more or less general manner with the Baconian claim, but without traversing any of my arguments to the extent of calling for a reply, except, perhaps, where he adduces the lines of Milton—

" Then to the well-trod stage anon,
If Jonson's learned "sock" be on ;
Or sweetest Shakespeare, fancy's child,
Worth his native wood notes wild "—

as proving that Milton's "L'Allegro" "makes the absence of learning the great mark of difference between Shakespeare's plays and Jonson's." But surely this is a portentous issue to hinge on such a pin's point as the words "wood notes wild," occurring as they do in a passage the poetical beauty of which is by no means impaired by the recognition of their unquestionably uncritical character. But the main point is to remember that if Milton meant his lines to be construed as an expression of belief in Shakespeare's

ignorance, and want of culture, the opinion that the plays evince a deficiency of learning is absurd, be it expressed by whom it may. As regards the arguments I used, based on the fact that Shakespere made no testamentary disposition of the many plays in MSS., which were unknown till years after his death, Mr. Dale makes the astonishing statement that it "proves nothing at all as to the question of authorship, as between the two men, as neither did Bacon mention them in his will," but here the essential difference of the two cases is strangely ignored. When Shakespere died, fifteen or so of his plays were unpublished, many of them wholly unknown, and therefore within his power to sell or bequeath as he thought fit; but Bacon, had he desired to do so, had no power to bequeath any interest in the plays published in the folio of 1623, because in his time there was no law of copyright whatever; though a somewhat stringent law, in the interest of the Printers' Company, existed compelling the entering of all printed matter at Stationers' Hall. Another argument brought forward by Mr. Dale is that Shakespere mentions insignificant places which most readers might else have never heard of, as 'Burton on the Heath,' a small village on the borders of Warwickshire and Oxfordshire; and Wincot, the popular form of Wilnecote, a hamlet three miles north of Stratford." To me, these references prove next to nothing. They both occur in the Induction to *The Taming of the Shrew*, and are uttered by the drunken tinker, Sly; and I am willing to admit that Sly is a character that Shakespere would have probably drawn from personal observation, better than any other in the plays, or even that he may have supplied the character of Sly, from a local original, possibly well known to himself; but the argument is so feeble as to be valueless. If, however, it is considered worth recording, it may be met in a crushing manner by one of *precisely the same class*, that, whereas Stratford is not mentioned once in the plays, St. Albans is mentioned fourteen times (*Journal of the Bacon Society*, Vol. I. p. 247).

I must now turn to the consideration of one part of Mr. Dale's paper which is the most important in one respect—namely, that it raises a plain issue of fact between us, and deals with a subject on which I ungrudgingly allow Mr. Dale's knowledge and opportunities for forming a correct judgment are, at least, as good as my own. For

all this, I consider Mr. Dale's assertion as utterly erroneous, and I regard what he says on the subject as a striking instance of how the mind may be warped and led to reject the most obvious conclusions, when preoccupied by a foregone conclusion, or controlled by strong feelings of a personal or even emotional nature. On the question of the learning, more particularly the classical learning displayed in the plays, Mr. Dale (an excellent classical scholar himself), says, "Nor is there any force in the reasons by which Baconians attempt to show that a man of Shakespeare's condition could not possibly have written the plays. The one they most confidently assert is founded on their very learned character. But this is not their true character. The historical facts contained in them might have been gained from translations of ancient authors, or from the more modern chronicles of Froissart and Hall. The law in them consists chiefly of mere legal terms, which might be picked up by an intelligent listener in the law courts, or from any stage-frequenting lawyer, who would be glad to know Shakespere. Of languages, there is no attempt at a display. The only Latin quotation (I remember in them), from a classical writer, is in *Titus Andronicus* (Act IV., sc. 2), where Demetrius reads from a scroll :—

"Integer vitæ scelerisque purus,
Non eget Mauri jaculis, nec arcu."

And Chiron says :

"O, tis a verse in Horace, I know it well,
I read it in the grammar long ago."

When he mentions Greek, he represents it as an unknown tongue, making Caska—*e.g.*, in *Julius Cæsar*—say of Cicero's speech, "It was Greek to me." And when Amiens, in *As You Like It*, asks what is "Duedame." Jacques answers, "'Tis a Greek invocation to call fools into a circle."

It is clear from this extract that Mr. Dale agreed with those who hold Shakespere to have had "small Latin and less Greek," and, as for the Stratford man of that name, I quite concur; but when we speak of the "author of the plays," the assertion will no longer hold, and I therefore propose to examine a few plays, with the express object of ascertaining what proofs of the classical attainments of their author they furnish.

I may here confess, once for all, that I utterly disclaim the right of every critic, sitting on his particular Parnassus, to dictate what plays, or what scenes, or passages of particular plays, are written by the ostensible author of them or not, on the ground that such plays or such passages are unworthy the best manner of the said author, or display an acquaintance with works Shakespere could not have possessed. To me it suffices that the plays contained in the folio of 1623 were selected by the contemporary editors as the works of one and the same author, and their judgment I decline to set aside to please modern and less capable judges, just as I decline to reject the account of Shakespere's death given by a contemporary who had no interest to serve by recording a lie, in favour of the idea broached at my lecture from the inner consciousness of one present, that he died of typhoid fever, because that is a more reputable cause of death than the one history assigns. This *caveat* of mine against the presumptuous claims of critics defending a foregone conclusion does not exclude the fullest recognition of the fact that some of the plays were not original, but based on older works, or to some extent even older plays, adapted and re-written, just as some of the plays of the folio itself were very much altered reproductions of earlier editions of the same plays, to the extent sometimes of being entirely re-written. To illustrate this view, I will adduce that fine poem, "Argo," by the Earl of Crawford and Balcarras, which cannot surely be cavilled at as not being his production merely because it is little less than a paraphrase of the ancient Greek poem of "The Argonautica" of Apollonius Rhodius. I have the less hesitation in dealing thus sweepingly with the critics for the somewhat curious reason that they have, from their point of view, extremely good grounds for the verdict they have arrived at, but their point of view unfortunately involves begging the very question at issue. If, as is generally assumed, and as I devoutly believe, Shakespere of Stratford knew no Greek, it is clear that these passages which betray a knowledge of Greek must be by some other hand. But, though Shakespere knew no Greek, this by no means proves that the author of the play knew none, though it might be held to create grave doubts whether Shakespere could be that author. There is the rub. I therefore take my stand on this folio edition of 1623, and entirely reject the

verdict which declares several of the plays therein to be doubtful or composite works on the grounds indicated above. With respect to the opinion of Mr. Dale, that the "law" in the plays consists "chiefly of mere legal terms," I entirely repudiate the assertion as not over-approximately true. It is not the mere legal terms which betray the profound lawyer, but the correct and discriminating manner in which they are used; but this is a subject which I must pass by now, and would refer those who wish for more information thereon to the pages of the *Journal of the Bacon Society* (Vol. I., p. 79) and *BACONIANA* (November, 1893, p. 147), where the subject is gone into at considerable length, and with the result of entirely disposing of the above superficial, or rather baseless, conclusion enunciated by Mr. Dale.

The generally received opinion wherein I fully concur, touching Shakespere's classical attainments, may be summed up in the words of Ben Jonson, that he possessed "small Latin and less Greek," and, accepting this as true, there are only three courses open to the critical reader of a play when he comes across passages distinctly proving the classical proficiency of the author, and some one or other of these courses is therefore adopted, according as the idiosyncrasy of the critic suggests or the exigency of the case demands. The first and most drastic course is to assume that the passage was written by someone else. The second is to account for the introduction of matter derived from classical sources by the perfectly well-authenticated fact that in some cases the author used translations of the classics in preference to the originals.

For example, it is beyond question that the author of *Julius Caesar* and *Antony and Cleopatra* drew his materials from North's translation of *Plutarch*, which was itself not a direct translation from the Greek text of *Plutarch*, but from the French version of *Amyot*. The materials for *Troilus and Cressida*, again, were not derived directly from Homer, but from Lydgate's "Troye Boke," with some help, perhaps, from Chapman's translation, and, if some critics are to be believed, the allusion in the plays to so easy a writer as Ovid are taken from Golding's translation rather than the original Latin, though this I doubt.

The third way of accounting for the many classical allusions in the works of an illiterate man is that this illiterate prodigy picked up his

scraps of mythology, his knowledge of Plato, Sophocles, and Aristotle in the same remarkable fashion in which (some would have us believe) he picked up his law by listening to the conversation of the fine gentlemen whose horses he held at the doors of the theatres, or by hanging about the neighbourhood of the Courts. The idea is too preposterous to call for serious argument; but, as regards the acknowledged use of translations by the author of the plays, it is certain that it does not prove they were used through inability to refer to the originals themselves, by the fact that the language of the plays, the number of new words therein directly derived from Greek or Latin, or used in their proper classical sense, indisputably proves that the author was a profound scholar, who knew both Greek and Latin authors well, however much he may have used translations of some of them wherefrom to rough-hew the materials for some of the plays. On this point it has been well observed: "Classical learning pervades Shakespere. No careful reader, few even careless ones, can miss it. There can be no mistake about it, any more than about the university cadence that rings in the voice of an Oxford or Cambridge graduate. It is an atmosphere which only refined and cultivated scholarship can create. The only possible reason for explaining away the clear indications of classical culture in Shakespeare, is the necessity of indicating the authorship for a man for whom such learning was impossible, and who for this, among a hundred other reasons, cannot have been the real author" (*Journal of the Bacon Society*, Vol. II., p. 210).

Mr. Dale concludes his paper with an appeal which is almost pathetic, and which in its tone affords a remarkable contrast to much that has been written on the same side of the question: "These, then, ladies and gentlemen, are some of the reasons which prevent my accepting the Baconian theory, however ably commended to us by Mr. Theobald, and compel me to believe that in these wonderful dramas the 'Swan of Avon' still utters his dulcet notes, and I am not without hope that, on a fuller consideration of both sides of the question, my courteous adversary will come round to my view of it, and say with me in the words of another poet we both admire—

"Neque ego illi detrahere ausim
Hærentem capiti multâ cum laude coronam."—*Horace Sat. I. 10.*

“Nor should I dare to take away the crown,
Which clings to that dear head with such renown.”

Contrast the above with the *haut en bas* style used by such literary bullies as Mr. F. J. Furnivall, who in his introduction to the Leopold Shakespere (p. 124) thus gives vent to his feelings towards those who are so bold as to differ from him: “The idea of Lord Bacon’s having written Shakespere’s plays can be entertained only by folk who know nothing whatever of either writer, or who are crackt, or who enjoy the paradox or joke. Poor Miss Delia Bacon, who started the notion, was no doubt then mad, as she was afterwards proved to be when shut up in an asylum. Lord Palmerston, with his Irish humour, naturally took to this theory, as he would have done to the suggestion that Benjamin Disraeli wrote the gospel of St. John. If Judge Holmes’ book is not meant as a practical joke, like Archbishop Whately’s “Historic Doubts,” or proof that Napoleon never lived, then he must be set down as characteristic-blind, like some men are colour-blind. I doubt whether any so idiotic suggestion as this authorship of Shakespere’s works by Bacon had ever been made before, or ever will be made again with regard to either Bacon or Shakespere. The tomfoolery of it is infinite.” This is such a masterpiece of scurrile nonsense that no words of mine are called for to enforce the contrast between the style of the urbane gentleman of to-day (whose loss we deplore) and that wherein one sees reflected the fierce literary animosities and vituperative amenities of the political and literary hack of this last century.

I will now examine a few plays, and point out various classical allusions therein, without the presumption of supposing that my list is in any sense exhaustive. The plays are *Titus Andronicus*, *Henry VI.* (Part I.), *Love’s Labour Lost*, *Twelfth Night*, *Julius Cæsar*, and *Troilus and Cressida*.

TITUS ANDRONICUS.*

Act I., scene 2, line 24, Titus says:—

“Why suffer’st thou thy sons, unburied yet,
To hover on the dreadful shore of Styx!”

* The Leopold Shakespere is quoted from as regards scenes and lines.

This refers to a passage in the sixth book of the *Æneid*, describing the law regulating the passage over the Styx of the Souls crowding its banks.

“Hæc omnis quam cernis, inops inhumataque turba est;
Portitor ille Charon, hi quos behit unda, sepulti.
Nec ripas datur horrendas et ranca fluenta
Transportare prius, quam sedibus ossa quierunt.—*Æn.* VI. 325.

In the same scene (line 33) Lucius says:—

“Give us the proudest prisoner of the Goths,
That we may hew his limbs, and, on a pile,
Ad manes fratrum sacrifice his flesh,
That so the shadows be not unappeas'd,
Nor we disturb'd with prodigies on earth.”

What scholar can doubt that this passage is directly based on that splendid passage in Ovid where the shade of Achilles rises before the Greek army, and demands the sacrifice of Polyxena to his *manes*?

“Immemoresque mei disceditis, inquit, Achivi,
Obrutaque est mecum virtutis gratia nostræ?
Ne facite! Ut que meum non sit sine honore sepulchrum
Placet Achilleos mactata Polyxena Manes.”—*Mét.* XIII. 445.

Virgil also recognises the custom of human sacrifice, which the pious Aneas follows as a matter of course:—

“Sulmone creatos
Quatuor hic juvenes, totidem quos educat Ufens,
Viventes rapit, inferias quos immolet umbris,
Captivoque rogi perfundat sanguine flammæ.”—*Æneid* X. 517.

In the same scene Tamora, pleading for the life of Alarbus, says:—

“Wilt thou draw near the nature of the gods?
Draw near them then in being merciful.”

This is borrowed from Cicero's oration, “*pro Ligario*”:—

“Homines enim ad Deos nullâ re proprius accedunt
Quam salutem hominibus dando.”

In the same scene (line 73) Demetrius says:—

“The self-same gods that arm'd the Queen of Troy
With opportunity of sharp revenge
Upon the Thracian tyrant in his tent,
May favour Tamora.”

The story to which this refers, of the revenge of Hecuba on Polymnestor for the murder of her son, is told by Ovid in the *Metamorphoses*, Book XIII., 560.

In the same scene (line 177) Saturninus says:—

“Lavinia will I make my empress,
Rome’s royal mistress, mistress of my heart,
And in the sacred Pantheon her espouse.”

This reference to the great temple of Jupiter (built by Agrippa) as fitting for an emperor’s marriage, infers a considerable knowledge of Roman archæology. The name Lavinia, too, is that of the Italian bride of Æneas, who conferred her name on the first city built by the Trojans after their settlement.

“Mihi mœnia Teucri
Constituent, urbique dabit Lavinia nomen.”

Æn. XII. 193.

In the same scene (line 113) Marcus says:—

“But safer triumph is this funeral pomp,
That hath aspir’d to Solon’s happiness,
And triumphs over chance in honour’s bed.”

This refers to Solon’s reply to Croesus, that no man should consider himself happy till he dies, and is recorded by Herodotus, Book I., 33.

Or the speech may refer to Juvenal’s lines on the same subject:—

“Festino ad nostros et regem transco Ponti,
El Cræsum, quem vox justi facunda Solonis,
Respicere ad longæ jussit spatia ultima vitæ.”

Sat., X. 273.

In the same scene (line 217) Marcus says:—

“*Suum cuique* is our Roman justice.”

This Latin proverb is thus quoted in Bacon’s *Promus*, 172:—

“Velle suum cuique est, nee voto vivitur uno,” and “Si suum cuique tribuendum est, certe et venia humanitati.”

In the same scene (line 253) Saturninus says of Tamora:—

“That like the stately Phœbe ’mongst her nymphs
Dost overshadow the gallantest dames of Rome.”

This recalls the lines of Obid:—

“Tamen altior illis
Ipsa Dea est, colloque tenuis supereminet omnes.”
Met., III. 181.

The simile is very classical, if not of very happy application so far as Tamora is concerned.

In the same scene (line 316) Marcus pleads for the burial of Mutius:—

“The Greeks, upon advice, did bury Ajax,
That slew himself, and wise Laertes' son
Did graciously plead for his funeral.”

This is an allusion to certain lines in the *Ajax* of Sophocles, *not then translated*, and on this passage the judicious Steevens remarks:—

“This passage alone would sufficiently convince me that the play before us was the work of one who was conversant with the Greek tragedies in their original language. We have here a plain allusion to the ‘*Ajax*’ of Sophocles, of which no translation was extant in the time of Shakespere.”

In the same scene (line 326) Lucius says:—

“No man shed tears for noble Mutius;
He lives in fame that dyed in virtue's cause.”

Steevens regards this as a paraphrase of a verse of Ennius:—

“Nemo me lacrumis decoret nec funera fletu
Facsit Quir? volito vivus per ora virum.”

Act II., scene 1, line 17, Aaron refers to Prometheus tied to Caucasus.

The story of Prometheus is told by Hesiod, in the “*Theogony*” and the “*Weeks and Days*,” and alluded to by other classical authors, and the reference is one any cultivated man may have made, but hardly such a man as Shakespere.

Demetrius says: “*Per styga per manes vehor.*” This, according to Steevens, is taken from one of Seneca's plays.

In Act II., scene 3, line 22, Tamora alludes to the circumstances of Dido's amour with Æneas, as told by Virgil in *Æneid*, IV., 165.

In the same scene (line 43) Aaron refers to the story of Philomel told by Ovid, *Metam.*, VI., 440.

In the same scene (line 72) Bassianus terms Aaron a "Cimmerian." The Cimmerians were a people referred to by Homer, *Odyssey*, XI. as "The dark Cimmerian tribes who skirt the realms of hell."—

Worsley's translation.

Act II., scene 4, Quintus says to Martius:—

"If it be dark, how dost thou know 'tis he?"

Martius answers:—

"Upon his bloody finger he doth wear
A precious ring that lightens all the hole,
Which, like a taper in some monument,
Doth shine upon the dead man's earthy cheeks,
And shows the ragged entrails of this pit."

Bacon would seem to have been a believer in the power of some stones to shine in this fashion, and in his first Essay quotes the authority of Paracelsus for the fact: "Carbunculus. Solaris lapis lucet ex propria naturâ sicut Sol."—*Par.*, Vol. II., p. 125, Geneva, 1658.

Act II., scene 4, line 40, Martius refers to the story of Pyramus (which was evidently a favourite of the author's) related by Ovid, *Met.*, IV., 150, and says:—

"O brother help me with thy fainting hand
Out of this fell devouring receptacle,
As hateful as Cocytus' misty mouth."

This description of Cocytus' mouth clearly points to the lines of Virgil describing the junction of Acheron and Cocytus:—

"Turbidus hic cœno vastâque voragine gurges
Æstuat, atque omnem Cocyto crudat arenam."

Æn., VI. 296.

Act II., scene 5, line 26, Marcus alludes to the story of Tereus told by Ovid, *Metam.*, VI., 424, and then adds:—

"He would have dropp'd his knife and fell asleep,
As Cerberus at the Thracian poet's feet."

This alludes to Virgil's account of the descent to Hades of Orpheus told in *Georgie IV.*, 483:—

"The gaping three-mouthed dog forgets to snarl."—*Dryden.*

Act III., scene 2, line 26. Titus says:—

“ Ah, wherefore dost thou urge the name of hands,
To bid Æneas tell the tale twice o'er,
How Troy was burnt and he made miserable ? ”

This alludes to the celebrated relation of the fall of Troy by Æneas to Dido:—

“ Infandum Regina, jubes renovare dolorem ?
Trojanas ut opes et lamentabile regnum
Ernerint Danai.”—*Æn.*, II., 3.

Act IV., scene 1, line 12, Titus says:—

“ Ah, boy, Cornelia never with more care
Read to her sons than she hath read to thee.”

The virtues of Cornelia were a familiar story, and are described by Plutarch at length, and alluded to in a less sympathetic manner by Juvenal, *Sat.*, VI., 166.

In the same scene (line 47) Lavinia strives to reveal her wrongs by turning to the story of Tereus, in Ovid, already alluded to.

In the same scene (line 65) Titus enquires:—

“ Or slunk not Saturnine, as Tarquin erst
That left the camp to sin in Lucrece' bed ? ”

The story of Tarquin is told by Ovid in his *Fasti*, Book II., 725, also by Livy, I., 58.

In the same scene (line 83) Titus exclaims:—

“ Magné dominator poli
Tam lentus audis scelera ? tam lentus vides ? ”

Steevens points out that with the slight paraphrase of “ Regnator Deum,” for “ Dominator poli,” this is the exclamation of Hippolytus in Seneca's tragedy, when he becomes aware of the incestuous passion of Phædra for himself.

As regards the curious point of inaccurate quotation, my cousin, Dr. R. M. Theobald, of Blackheath, avows in a letter: “ It is worth remarking that Bacon was habitually inaccurate in quoting from classic writers. To see this, anyone has only to refer to the last Oxford edition of the *Essays*, edited by S. H. Reynolds, where scores (literally) of such instances are found. It seems to me that habitual inaccuracy in quotation, while at the same time the sense of the

original is either retained or improved, is a better proof of sympathetic familiarity with classic authors than invariable and textual exactness. It shows that the writer did not usually take the trouble to consult the actual text from which he is drawing."

Apropos of loose and inaccurate quotation, I cannot forbear recording a very curious mistake due thereto in Marlowe's *Tamburlaine*, a work there are strong reasons for attributing to Bacon. The passage I refer to is in Act II., scene 3 of the first part of *Tamburlaine the Great*, line 15:—

"The host of Xerxes, which by fame is said
To have drunk the mighty Parthian Araris."

The Araris is a tributary of the Rhone, now called the Saone, how comes it then to receive the epithet Parthian? My opinion is that it was so called from a passing remembrance in the writer's mind of a passage in Virgil's first Eclogue, though without the particular words or import of them at the time being remembered. The writer only remembered Virgil describing the Parthian drinking the water of the Araris, and hastily and erroneously wrote therefor the "Parthian Araris," as though that river was a river of Parthia.

"Ante, pererratis amborum finibus exul
Aut Ararim Parthus bibet, aut Germania Tigrim
Quam nostro illius latatur pectore vultus."

George I., 62.

The reference to the army of Xerxes is, however, borrowed from Claudian:—

"Haud aliter Xerxes toto simul orbe secutus
Narratur rapuisse vagos exorcitus amnes."

In Ruf., II., 120.

It is very curious the passage in *Tamburlaine* being thus compounded and made up from two classical authors.

In the same scene Marcus alludes (line 93) to the oath:

"Lord Junius Brutus sware for Lucrece' rape."

Ovid records this fine oath:

"Per tibi ego hunc juro fortem castumque cruorem
Perque tuos Manes qui mihi numen crint;
Tarquinium profugâ pœnas cum stripe daturum,
Jam satis est virtus dissimulasse diu."—*Fasti* II., 841.

The story is also told by Livy.

Titus says in the same scene (line 106) :

“ The angry Northern wind
Will blow these sands like Sibyll's leaves abroad.”

This is a direct reference to the prayer of Æneas to the Sibyll not to commit her words to leaves.

“ Foliis tantum ne carmina maudas,
Ne turbata volent rapidis ludibria ventis.”—*Æneid* VI. 74.
Act IV., scene 2, line 20, Demetrius reads the scroll.

“ Integer vitæ scelerisque purus,
Non eget Mauri jaculis, nec arcu.”

—*Horace Car.* I., 22.

Act IV., scene 3, line 4, Titus quotes Ovid: “Terras Astræa reliquit.”
The complete sentence runs:—

“ Victa jacet pietas, et Virgo, cæde madentes
Ultima cœlestum terras Astræa reliquit.”—*Met.* I., 149.

In the same scene (line 61) the devise of Titus, of shooting arrows to the gods, to give pointed effect to a prayer is directly borrowed from Herodotus, who describes Darius as thus acting after the Athenians had destroyed Sardis. “Then, having been informed, he (Darius) called for a bow, and having received one, and put an arrow into it, he let it fly towards heaven, and as he shot it into the air, he said, ‘O Jupiter, grant that I may avenge myself on the Athenians.’”—Book V., 105.

As this book of Herodotus was not translated when the play was written, the above incident gave the critics good ground for saying this play must have been written by some other hand than Shakespeare's, in which opinion I fully concur!

Act V., scene 2, line 196, Titus refers to the revenge of Progne, told by Ovid, *Met.* VI., and adds:—

“ Come, come, be every one officious
To make this banquet, which I wish may prove
More stern and bloody than the Centaurs' feast.”

This alludes to the sanguinary encounter between the Centaurs and Lapithæ at the marriage feast of Pirithous and Hippodame, related by Ovid, *Met.* XII., 210.

Act V., scene 3, line 36, Titus asks Saturninus if Virginius did well to kill his daughter. There is an allusion to the story of Virginius as told by Livy, Book III., 44.

In the same scene (line 85) Marcus says:—

“ Tell us what Sinon hath bewitched our ears.”

This alludes to the story of Sinon in Virgil, *Æneid* II., 56.

Lucius thus sentences Aaron (line 179):

“ Set him breast-deep in earth and famish him;
There let him stand, and rave and cry for food.”

This idea is probably borrowed from the description of a boy buried by witches alive and starved.

“ Abacta nullâ Veia conscientiâ
Ligonibus duris humum,
Exhauriebat, ingemens laboribus,
Quo posset infossus puer.
Longo die bis, terque mutatæ dapis,
Inemori spectaculo.”—*Horace, Epod. V., 29.*

Or the act of Cambyzes may have supplied the idea, who caused twelve Persians of the highest rank to be buried alive up to the head.—*Herod., Book III., 35.*

The most important references given above are those proving the writer's acquaintance with the Greek text of Sophocles (*Ajax*), and *Herodotus*, Books V. and III. Equally important in another way is the sentence “suum cuique,” referred to in Bacon's *Promus*, a work only published a few years ago. In addition to these we have references to Virgil, *Georgie* IV., four books of the *Æneid*, Ovid's *Fasti*, and his *Metamorphose*, six books. *Horace Odes and Epodes*, Livy, Books I. and III.; Cicero, Plutarch, Ennius, Seneca, and, perhaps, Juvenal and the *Odyssey*, book XI. No wonder if this play is considered as very doubtfully the work of Shakespere!

The critics, however, who are quite sure that Shakespere never wrote this play, do not offer any surmise as to who this wondrous scholar in the background can be; but to Baconians the riddle is not hard to read, and the attributive of it to Bacon is merely one link in a chain of evidence, circumstantial perhaps, but of convincing weight from many points of view, both personal and literary.

HENRY VI. PART I.

The next play I shall examine is *Henry VI.*, part 1.

Act I, scene 1, line 55, Bedford says of *Henry V.* :—

“A far more glorious star thy soul will make
Than Julius Cæsar.”

This, of course, alludes to the conversion of the soul of Julius Cæsar into a star, as related by Ovid.

“Vix ca fatus crat; mediâ cum sede senatus
Constitit alma Venus, nulli cernenda, suique
Cæsaris cripsit membris, nec in ære solvi,
Passa recentem animan coelestibus intulit astris;
Dumque tulit, lumen capere atque ignescere sensit,
Emisitque sinu. Lunâ volat altius illa
Flammiferumque trahens spatioso limite crinem
Stella micat, notique videns benefacta fatetur
Esse suis majora, et vinci gaudet ab illo.”—*Met.* XV. 843.

This star is also the Julian star of Horace.

“Micat inter omnes
Julium sidus, velut inter ignes
Luna minores.”—*Car.* I., 12, 16.

Act I., scene 2, line 138, Joan says:—

“Now am I like that proud insulting ship
Which Cæsar and his fortune bare at once.”

This is borrowed from Plutarch, who makes Cæsar say to the frightened pilot, “Go forward, my friend, and fear nothing, thou carriest Cæsar and his fortune.”

Act I., scene 5, line 19, Talbot says:—

“My thoughts are whirled like a potter’s wheel.”

The simile of the potter’s wheel, as representing rapid movement, is used by Homer in the *Iliad* XVIII., 600.

“Now with trained feet careering,
All the troop in circle flies,
Like the potter’s wheel and gearing,
Which for speed he sits and tries.”

—*W. E. Gladstone.*

The allusion to Hannibal in the same speech (line 21), is probably

derived from Livy, with whose writings the author of the plays was familiar.

In the same Act, scene 6, line 6, Charles says:—

“Thy promises are like Adonis’ gardens,
That one day bloom’d and fruitful were the next.”

The “Gardens of Adonis” is a phrase not altogether unambiguous, as it appears to have been used by writers of the Elizabethan period in two senses, either in a sense having special reference to the story of Adonis and his cult, or in a sense unconnected with mythological allusion or usage; Milton uses the phrase in the latter sense when describing Adam’s paradise as an actual garden:—“Spot more delicious than those gardens figured of revived Adonis,” which description conveys the same idea as the Gardens of Alcinoüs, which are regarded as the perfection of an earthly garden. In the same sense writes Spencer:—

“In that same garden all the goodly flowers,
Wherewith dame Nature doth her beautify,
And decke the girlands of her paramours,
Are fetcht. There is the first seminary
Of all things that are borne to live and dye,
According to their kynds. Long work it were
Here to account the endless progeny
Of all the weeds that bud and blossom there;
But so much as doth need, must needs be counted here.”

—*Faery Queen*, III., 6, 30.

From the words, however, of Charles, who speaks of these gardens as blooming one day and fruitful the next, it would appear that no earthly garden is intended, but the classical conception of the “bower” of Adonis, to use a phrase less liable to misconception than “garden.” For the origin of this conception we must refer to Theocritus, who thus describes at some length the cult of Adonis:—

τὴν δὲ χαρίζομένα πολυνώνυμε καὶ πολύναιε
ἃ βερενικεία θυγάτηρ, Ἑλένα εἰκνία
Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἀδωνιν.
πὰρ μὲν οἱ ὥρια κείται ὅσα δρυὸς ἄκρα φέρονται,
πὰρ δ’ ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις
ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει’ ἀλάβαστρα.
εἰδατά θ’ ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται,
ἄνθεα μίσγοισαι λευκῷ παντοῖ’ ἅμ’ ἀλείρῳ.

ὅσσα τ' ἀπὼ γλυκερῷ μέλιτος, τά τ' ἐν ὑγρῷ ἐλαίῳ,
 πάντ' αὐτῷ πετεηνὰ καὶ ἔρπετὰ τῷδε πάρεστι.
 χλωραὶ δὲ σκιάδες, μαλακῷ βρίθουσαι ἀνηθῶ,
 δέδμανθ'. οἱ δέ τε κῶροι ὑπερποτόωνται Ἐρωτες,
 οἷοι ἀηδονιδῆες ἀεξομένων ἐπὶ δένδρων
 πωτῶνται, πτερύγων πειρώμενοι ὄζον ἀπ' ὄζω.

Idyll XV. 109.

“And in honour of whom, O thou of many names and possessor of many farnes (Venus), the daughter of Berenice, Arsinoe, beautiful as Helen, surrounds Adonis with everything that is choice. Beside him lie the fruits of the season, gathered from the topmost (sunniest) boughs of the tree, and (offerings of) delicate bough-pots encompassed by silver stands and alabaster vials, adorned with gold and filled with Syrian unguent, and cates such as women shape in a mould, mixing every variety of flowers, fashioned of the whitest paste, tempered with sweet honey or with moist oil; and every variety of bird and creeping thing is present beside him. And verdant canopies bending down with the weight of soft anise are constructed, wherein boy loves are fluttering about overhead after the manner of young nightingales, perching on the trees about, and making trial of their wings from bough to bough.”

From this we may gather that the “garden” of Adonis would be more correctly described as the “plaisance” of Adonis, or a highly ornamented shrine surrounded with growing plants in pots, fruits, cates, unguents, and other costly offerings for the delectation of the occupant. These offerings of cut flowers would, no doubt, if placed in water, open out into full bloom (from the bud) one day and fade the next; and we have a survival of these offerings at the present day in Persia, at the feast of the new year, or “Now Roz,” when vessels containing tufts of growing corn are placed outside the houses, in honour of the season, although the Mohammedans, who follow in this a very ancient custom, have no more idea that they are walking in the steps of an old idolatry by so doing, than the Christian inhabitants of Europe are aware, that in eating “hot cross buns” they are performing a ceremony originally bound up with the cult of Ishtar, queen of heaven.

In the same scene Charles alludes to the “rich jewell’d coffer of Darius” (line 25). This refers to an incident mentioned in Plutarch’s

"Life of Alexander," who declared that "the Iliad of Homer most deserved such a case" (North's translation of Plutarch).

Act II., scene 3, line 4, the Countess of Auvergne says:—

"If all things fall out right,
I shall as famous be by this exploit
As Scythian Thomyris by Cyrus' death."

This refers to the account given by Herodotus of the death of Cyrus and the revenge of Thomyris, which seems to have made a deep impression on the author of this play, as traces of it occur in the next scene, if my conjecture is right. The passage runs thus, which records the battle in which Cyrus was killed: "But at length the Massagetæ got the better, and the greater part of the Persian army was cut to pieces, and Cyrus himself killed, after he had reigned twenty-nine years. But Thomyris, having filled a skin with human blood, sought for the body of Cyrus among the slain of the Persians, and having found it, thrust the head into the skin, and insulting the dead, said, 'Thou hast indeed ruined me, though alive and victorious in battle, since thou hast taken my son by stratagem; but I will now glut thee with blood, as I threatened'" (Book I., 214).

Before the battle, the herald of Thomyris had addressed Cyrus as, "Cyrus insatiate with blood," which idea recurs in the plays; as for example, in Act II., scene 4, line 107, where Plantagenet says:—

"And by my soul this pale and angry rose,
As cognisance of my *blood-drinking* hate,
Will I for ever and my faction wear."

The pallor of the rose here typifies the extremity of anger, as also in *Much Ado*, where Don Pedro remarks of Benedict, "As I am an honest man, he looks pale," meaning that he was angry; but I cannot help thinking that the epithet, "*blood-drinking*," is derived from the impressive story of Thomyris. Plantagenet also closes the scene with the words, "This quarrel will *drink blood* another day."

Again, in Act. IV., scene 7, line 16, Talbot compares his son to Icarus, whose story is told by Ovid, *Met.* VIII. 183, using another of the sanguinary epithets suggested by story of Thomyris (line 14):—

"And in that *sea of blood*, my boy did drench
His overmounting spirit, and there died,
My Icarus, my blossom, in his pride."

Act. V., scene 1, line 11, King Henry says:—

“For I always thought
It was both impious and unnatural
That such immanity and bloody strife
Should reign among professors of one faith.”

And in scene 3, line 1, Joan says:—

“The Regent conquers, and the Frenchmen fly—
Now help, ye charming spells, and periapts.”

Now these words “immanity” and “periapts,” if they stood alone, instead of being examples only of a numerous class of words in the plays, would prove that the author was perfectly familiar with both Latin and Greek. “Immanitas” is a Latin word used by Cicero, but certainly one which no Englishman, not a good Latin scholar, would dream of using; and the word “periapt” is equally significant of a good knowledge of Greek, being directly derived from the Greek verb “periapto,” to tie round; hence, meaning an “amulet,” which is bound round some part of the body. Now, words of this class, or English words used in a classical sense, are numerous in the plays, and prove even more directly than classical references, that the author was a profound classical scholar, as he could never have acquired them by the use of translations, but only through his own perfect familiarity with the classical languages. In support of this I will quote a passage from the work of Paul Stapfer, on “Shakespeare and Classical Antiquity”: “Hallam, who advances no opinion lightly, notices the occurrence of numerous Latinisms in Shakespeare’s works, ‘phrases unintelligible and improper, except in the sense of their primitive roots’; such as ‘things base and vile, holding no *quantity*,’ for value; rivers that have ‘overborn their *continents*,’ the *continente ripa* of Horace; ‘compact of imagination,’ ‘something of great *consistency*,’ for consistency.” Sweet *Pyramis translated* “the law of Athens, which by no means we may extenuate,* expressions which it is not very likely that one, who did not understand their proper meaning, would have introduced into poetry.” Without quoting

* Thus Catullus:—

“Post hunc consequitur solerti corde Prometheus
Extenuata gerens veteris vestigia pœnæ.”—*Nup. Pel. et Thet.* 294.

other authorities I will merely give the opinion of a recent writer, Paul Stapfer, who thus sums up the question of Shakespere's learning which Mr. Dale has affirmed to be a thing of naught: "If we take the word 'learning' in its large and literal sense, and no longer reduce the question to a miserable pedantic wrangling over the more or less Greek and Latin, then of all men that ever lived, *Shakespeare is one of the most learned.*" Now, in this opinion I concur, as regards the author of the plays, but applied to the Stratford poacher and London stage manager the idea is ridiculous. This same Paul Stapfer, on the opposite page to the above extract, thus expresses himself, however, of Shakespere's Greek: "With regard to Greek, we may boldly affirm that he *did not know it.*" No doubt this opinion was based on the absolute certainty that Shakespeare *could not* have acquired that language; but how, then, about the Grecisms in the plays, and his knowledge of Sophocles and Herodotus? The Baconian theory does away with all this difficulty, and were there no other evidence in its favour (in place of the overwhelming array of facts in its support), the linguistic argument should alone convince any impartial mind that under the name of Shakespeare we are dealing with two utterly distinct persons.

In Act V., scene 3, line 34, York says:—

"See how the ugly witch doth bend her brows
As if, with Circe, she could change my shape."

This reference to Circe may allude to Ovid, *Met.* XIV., 51, where the revenge of Circe on Scylla is described, but an equally likely source, I think, is the passage in Homer's *Odyssey*, where Circe is described as transforming men into wolves, mountain lions, and hogs.

—*Od.* X., 212.

Again Suffolk says (line 189):—

"There Minotaurs and ugly treasons lurk."

The story of the Minotaur is told by Ovid, *Met.* VIII., 155, and also by Catullus (*Nup. Pel. Thet.* 52); but the expression is eminently classical and one which none but a classical scholar would have dreamed of using. In this play, then, we have the following allusions to classical authors: Catullus, Ovid, *Met.* Books VIII., XIV., XV.; Herodotus, Homer, *Iliad* and *Odyssey*, Horace, Livy, Plutarch and Theocritus.

LOVE'S LABOUR LOST.

The next play to examine is *Love's Labour Lost*.

Act I., scene 1, line 13, the king says:—

“Our court shall be a little Academe.”

This introduction of the Greek word *akademia*, the site of Plato's school of philosophy is very indicative of a good classical training. A man ignorant of Greek or polite learning, would hardly know what *academe* meant, for it was certainly not used here in its restricted modern sense of a young ladies' school.

Act I., scene 2, line 14, Armado says:—

“I spoke it, tender juvenal, as a congruent epitheton, appertaining to thy younger days.” Now, would any man ignorant of Greek have used the Greek word “epitheton,” instead of its English substitute, epithet?

Act III., scene 1, line 5, Armado says:—

“. . . bring him festinately hither.”

This is the English adverbial form, derived from *festinatus*—hastened, in place of the later adverb “festinanter.” Armado must I not have known considerably more than a mere schoolboy's Latin!

Towards the end of the scene, Biron says (line 201):—

“Though Argus were her eunuch and her guard.”

The story of Argus is related by Ovid, *Met.* I., 625.

Act IV., scene 1, line 66, Armado in his letter calls Zenelophon “the pernicious and indubitate beggar,” using the word *pernicious* here in its *classical* not English sense, as it is used by Horace, “*pernicis uxor Appuli*.”

Act IV., scene 2, line 36, Dull asks:—

“What was a month old at Cain's birth, that's not five weeks old as yet?” Holofernes replies, “*Dictymna*,” which Nathaniel explains is the same as Phoebe or Luna.

Titan and Phoebe are in Ovid the names of the sun and moon.

“Nullæ adhuc mundoc prubebat lumina Titan
Nec nova crescendo reparabat cornua Phoebe.”

—*Met.* I., 10.

And Ovid uses Dictymna as a name of Diana—

“Ecce suo comitata choro Dictymna per altum
Mænalon ingrediens.”—*Met.* II., 441.

And again in his *Fasti*:—

“Lucus eum nemorisque tui Dictymna recessus
Celat,” —*Fasti* VI., 755.

And Statius also addresses Dictymna, in her character of Ilithyia:—

“Per te maternos, mitis Dictymna labores.”
—*Thebais* IX., 632.

Now, though the titles Titan and Phœbe are too common to prove any special classical knowledge, “Dictymna” is a title none but a classical scholar would have used. They do not talk about Dictymna, behind the doors of theatres or law courts, where your true Shakespearean supposes his idol to have acquired all his knowledge, polish, and breeding!

In the same scene, Nathaniel says (line 55):—“Perge, good master Holofernes, perge!” This is hardly the expression of an ignorant man, but very suggestive, as here used, of the words of Virgil, “Pergite Pierides.”—*Ec.* VI. 13. “Go on, ye Muses”—as Nathaniel was urging Holofernes to go on; and again in *Claudian*, where Jupiter, addressing Rome and Africa, says, “Pergite securæ.”

—*De bello Gildonico*, 206.

In the same scene, line 80, Holofernes exclaims “Mehercle,” a phrase strongly suggestive of Terence and Plautus.

“Pulchre mehercle dictum, et sapienter.”
—*Ter. Eunuchus*.

And the *Comedy of Errors* is based, all admit, on the *Monæchmi* of Plautus Warner’s translation of which was not published till after the production of Shakespere’s play, so I claim with some probability that the author of the plays knew the works of Plautus certainly, and Terence probably, in the original, else, instead of the less common “Mehercle,” above quoted, the author would have rendered the “By Hercules” of a translation by simple “Hercle,” whereas he selects the *rarer* word, which no doubt clung in the memory of the scholar.

In the same scene, line 95, Holofernes quotes a line from Baptista Mantuanus, who died in 1516.

“Fauste precor gelidâ quando pecus omne sub umbrâ
Ruminat.”

Although a popular poet enough, he was hardly likely to have been read by any, save a true scholar.

Act IV., scene 3, line 6, Biron says:—

“By the Lord, this love is as mad as Ajax; it kills sheep.”

This clearly refers to a passage in Horace.

“Mille ovium insanus morti dedit inclytum Vixen,
Et Menelaum una mecum se occidere clamans.”

—*Sat.* II., 3, 197.

Act V., scene 1, line 14, Holofernes says:—

“His general behaviour vain, ridiculous and Ithrasonical.”

This last epithet “Ithrasonical” implies a knowledge of the “Eunuchus” of Terence, in which the character of Thraso is drawn.

Act V., scene 1, line 29, Nathaniel says:—“Laus Deo, bone intelligo!” Holofernes rejoins:—“Bone? Bone for bene: Priscian a little scratch’d.” No one but a good Latin scholar could have made this pedantic joke, since it rests on the knowledge none but a good Latin scholar would possess, that there is *no adverb* “bone” in Latin—the correct word being “bene”! When bad Latin was spoken, there was a saying that “Priscian’s head was broken,” but in the case of so trivial a mistake as using “bone” for “bene,” Holofernes reduces the damage, to Priscian’s head being only “scratched”—a scratch being the accepted phrase for a trivial injury.

In this play we have reference to Ovid, *Met.* I. and II.; Baptista Mantuanus, Horace, *Satires* II., Terence, Plautus, and many scraps of Latin and Latinisms.

A MIDSUMMER NIGHT’S DREAM.

The next play to examine is *A Midsummer Night’s Dream*.

Act I., scene 1, line 169, Hermia says:—

“I swear to thee by Cupid’s strongest bow,
By his best arrow with the golden head.”

This is an allusion to Ovid's description of the arrows of Cupid: —

“ Deque sagittiferâ promsit duo tela pharetrâ
 Diversorum operum, fugat hoc facit illud amorem;
 Quod facit auratum est, et cuspidē fulget acutâ,
 Quod fugat obtusum est, et habit sub arundine plumbum.”
 —*Met.* I., 468.

Hermia goes on to swear by the simplicity of Venus' doves. Virgil calls doves the “birds of Venus,” where they point out to Æneas the bough of gold sacred to Proserpina; and Hermia also swears by that fire which burned the Carthage Queen, whose death is told by Virgil, *Æneid* IV., 651.

Act II., scene 4, the name Titania of the *Fairy Queen* is borrowed from Ovid who applies it to Latona, *Met.* VI., 346.

In the same scene Helena says (line 162):—

“ It is not night when I do see your face,
 Therefore I think I am not in the night:
 Nor doth this wood lack worlds of company,
 For you, in my respect are all the world.”

This pretty conceit is copied from Tibullus:—

“ Tu nocte vel atrâ
 Lumer, et in solis tu mihi turba locis.”
Eleg., IV., 13, 11.

Again, Helena says (line 172):—

“ Apollo flies and Daphne holds the chase.”

The story of Daphne is told by Ovid, *Met.* I., 452.

Act III., scene 1. The story of Pyramus and Thisbe is told by Ovid, *Met.* IV., 55, though little besides the names is reproduced by the clownish actors.

In the same scene Titania says (line 172):—

“ And for bright tapers crop their waxen thighs,
 And light them at the fiery glow-worm's eyes.”

Johnson expresses surprise that Shakespere did not know that the glow-worm carries her light on her tail; but I suspect the allusion of lighting a torch from bright eyes is another reference to Tibullus, where, speaking of Sulpicia, he says:—

" Illius ex oculis cum vult exurere Divos
Accendit gemin as lampadas acer amor."

Eleg., IV., 2, 5.

Act V., scene 1, line 48, Theseus reads: "The riot of the tipsy Bacchanals, tearing the Thracian singer in their rage."

The Thracian singer is Orpheus, whose lamentable death is told by Virgil in *Georg.* IV., 516.

Act V., scene 2. In Puck's song (line 14) Hecate is called the "triple." This is her classical style, as she is described in Virgil's *Æn.*, IV., 511:—

"Tergeminamque Hecaten, tria virginis ore Dianæ."

Horace also calls her "Triform goddess." The matter is trifling, perhaps, but tends to show how imbued with classical lore was the mind of the writer of the plays.

In this play we have Ovid referred to several times, Virgil, both the Georgics, and *Æneid* and *Tibullus* twice.

TWELFTH NIGHT.

The next play to consider is *Twelfth Night*, and the indications it affords of scholarly attainments are of the highest importance.

Act I., scene 2, line 15, the Captain says:—

"Where, like Arion, on the dolphin's back."

The story of Arion is told by Herodotus, Book I., 23.

An equally probable source, however, is Ovid's narration of it:—

"Inde fide majus tergo delphina recurvo
Se memorant oneri subposuisse novo;
Ille sedens, citheramque tenet, pretiumque vehendi
Cantat, et æquoreas carmine mulcet aquas."

Fasti, II., 83.

Act II., scene 3, line 2, Sir Toby says:—

"And *diluculo surgere*, thou knowest."

Where is it likely an uneducated man picked up so uncommon a word as *diluculo*? There is a very pregnant and significant entry in Bacon's *Promus*, No. 1,198, which supplies the missing word in the text: "*Diluculo surgere salubrium*"—Rising early is *wholesome*! But few will argue that Shakespere could possibly have had any

knowledge of the *Promus*, which was only printed a few years since.

Act IV., scene 2, line 62, the clown says: "Thou shall hold the opinion of Pythagoras, ere I will allow of thy wits, and fear to kill a woodcock lest thou dispossess the soul of thy grandam."

This reference to Pythagoras suggests an acquaintance with the splendid presentment of the doctrine of Metempsychosis given by Ovid, especially the lines:—

"Omnia mutantur, inhil interit. Errat et illinc
Huc venit, hinc illuc et quoslibet occupat artus
Spiritus, eque feris humano in corpore transit."

Met. XV., 165.

Act V., scene 1, line 117, the Duke says:—

"Why should I not, had I the heart to do it,
Like to the Egyptian thief, at point of death,
Kill what I love?"

The source whence this allusion is derived is usually thought to be the *Æthiopica* of Heliodorus, but I am not of that opinion. The "thief," so-called, in the *Æthiopica* is Theagenes, the principal character of the piece which treats of the loves of Theagenes and Chariclea. This Theagenes is no *thief*, but leader of a band of robbers, and a man of courage and repute, who it is certain would not be alluded to by the opprobrious term of "thief." The story of the "*Ægyptian thief*," properly so-called, is given by Herodotus, Book II., 121, where he describes the manner the treasury of Rhampsinitus was entered by two brothers, one of whom, by consent, killed the other, who was so unfortunate as to have got caught in a trap, in order that by removing his head he, the surviving brother, might escape identification. The story is a very curious one, but Herodotus does *not give the name* of either brother, who can only be therefore spoken of as the "*Egyptian thief*," and as other passages occur from Herodotus, both in the book translated in Shakespere's time and those not so translated, there is no need for the forced attribution of the reference to the *Æthiopica* of Heliodorus.

In this play we have, therefore, reference to Ovid, both the *Metamorphoses* and *Fasti*, Herodotus, and, most remarkable of all, an undoubted reference to Bacon's *Promus*, which it is absolutely certain Shakespere could never have seen.

JULIUS CÆSAR.

The next play to consider is *Julius Cæsar*.

This play is universally allowed to be based on North's translation of the French version of *Plutarch's Lives*, by Amyot. It merely remains, therefore, to indicate such passages as evince a far wider field of classical attainments than can be explained by the use of the above translation.

Act I., scene 2, line 8, Cæsar says to Antony:—

“Forget not in your speed, Antonius,
To touch Calpurnia; for our elders say
The barren, touched in this holy chase,
Shake off their sterile curse.”

This is a direct reference to the description of a very important feature in the *Lupercalia*, by Ovid:—

“Nupta quid expectas? Non tu pollentibus herbis,
Nec prece nec magico carmine mater eris.
Excipe fœcundæ patienter verbera dextræ,
Jam socer optati nomen habebit avi.”

Fasti, II., 425.

Act I., scene 2, line 51, Cassius asks:—

“Tell me, good Brutus, can you see your face?”

Brutus. No, Cassius: for the eye sees not itself
But by reflection, by some other things.

Cassius. 'Tis just. And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow.”

This *glass*, or mirror, metaphor (as it has been termed) is set forth at greater length in *Troilus and Cressida*.

Act III., scene 3, line 2, Achilles says:—

“This is not strange, Ulysses.
The beauty that is borne here in the face
The bearer knows not, but commends itself
To other's eyes: nor doth the eye itself,
That most pure spirit of sense, behold itself,
Not going from itself; but eye to eye opposed
Salutes each other with each other's form.”

This metaphor must have been a favourite one with the writer, as it recurs in several other plays, as, for example, 2nd *Henry IV.*, II., iii. 21. *Hamlet*, Act III., scene 1, line 161 (where Ophelia calls Hamlet "the glass of fashion"); and scene 4, line 19 (where Hamlet says, "You go not till I set you up a glass where you may see the inmost part of you.") *Cymbeline*, Act I., scene 1, line 48 ("To the more mature, a glass that feated them"). *As You Like It*, Act III., scene 5, line 54 (Rosalind says: "'Tis not her glass, but you, that flatters her. And out of you she sees herself more proper than any of her lineaments can show her"). *Winter's Tale*, Act I., scene 2, line 381 (Polixenes says: "Your changed complexions are to me a mirror, which shows me mine changed too"). *Henry V.*, Act II., chorus line 6 ("The mirror of all Christian kings"). 3 *Henry VI.*, Act III., scene 3, line 84 ("Whose wisdom was a mirror to the wisest"). *Richard III.*, Act II., scene 2, line 51 ("Two mirrors of her princely semblance"). The same iteration of this mirror metaphor is found in the works of Bacon, as for example, "And this comparison of the mind of a wise man to the glass is the more proper, because in a glass he can see his own image, together with the images of others, which the eye itself, without a glass, cannot do." For numerous other quotations to the same end the *Journal of the Bacon Society* may be consulted, Vol. II., p. 147; but one thing is certain, that the author of the plays (as well as Bacon) was fond of the above metaphor, and introduced it in many forms and applications. The source of the metaphor is, however, what concerns us most, and there can be little doubt that the idea originated in a passage in the first *Alcibiades* of Plato, a work untranslated in Shakespeare's day. The passage runs thus: "We may take the analogy of the eye. The eye sees not itself but from some other things; for instance, a mirror. But the eye can see itself also by reflection in another eye, not by looking at any other part of a man, but at the eye only." Here then, in Plato, is the germ of that prolific crop of metaphors, touching the eye and the glass, or mirror, which runs through and enriches the works of Bacon and the author of the Shakesperean Plays!

In connection with the acquaintance of the author of the plays with Plato's works, it may be noted that in the preface to their

translation of Plutarch's lives, the brothers J. and W. Langhorne, whose scholarship and authority few will be so hardy as to question, make the following statement: "It is said by those who are not willing to allow Shakespere much learning, that he availed himself of the last-mentioned translation, but they seem to forget that, in order to support their arguments of this kind, it is necessary for them to prove that Plato, too, was translated into English at the same time, for the celebrated soliloquy, 'To be, or not to be,' is taken almost verbatim from that philosopher, yet we have never found that Plato was translated in those times."

Now, such an opinion from such an authority carries in my mind *immense weight*, tantamount indeed to conviction. Unfortunately, the brothers Langhorne do not quote the precise passage whence the above soliloquy is taken "almost verbatim," and, although there is somewhat parallel philosophy in the "Parmenides" of Plato, yet I cannot directly connect it with Hamlet's utterances. However, in BACONIANA (p. 221) attention is drawn by Mrs. Alaric Watts to an article in the *Fortnightly Review* on the "Eleatic Fragments" and the writings of Parmenides, including such questions as "the relation of the phenomenal universe to real existence." The writer in the *Review* goes on to say: "The fragments of Parmenides which contain this philosophy of Being and Not-Being, appear to have formed portions of a poem in hexameters." And then gives, among others, the following quotation: "One only way of reasoning is left, that being is; wherein are many signs that it is increate and indestructible, whole in itself, unique in kind, immovable, and everlasting. Neither birth nor beginning belongs to Being. Wherefore, either TO BE or NOT TO BE is the unconditional alternative." The extract runs on, still ringing the changes or "Being" on Not-Being.

The paper in BACONIANA concludes thus: "Can there be a doubt that the substance of this remarkable philosophic fragment, from a source which Bacon specified as being too little known to readers of his time — 'De Augmentis III.,' 'Historia Ventorum,' 'De Principiis,' wherein 'Parmenides' is quoted approvingly — and which certainly is not much more widely known even in these days, was condensed into a perfect form in the world-famous soliloquy of Hamlet — 'To be, or not to be, that is the question'?"

Of course, we find none of the interminable hair-splitting and prolixity of the "Parmenides" of Plato in Hamlet's masterly summing up, but the *kernel of the question* is there, and in Hamlet's common sense, as opposed to academic theories, one can almost catch the shadow of the corrective materialism of Lucretius, whom Bacon is known to have read.*

"Denique materies si rerum nulla fuisset,
Nee locus, ac spatium res in quo quæque geruntur;
Nunquam Tyndaridis formæ conflatus amore
Ignis, Alexandri Phrygio sut pectore gliscens

Clara adcendisset særi certamina belli."—*De Rerum Naturâ* I. 472.
We have, then, in this play distinct allusions to Ovid's "Fasti," to the "First Alcibiades" of Plato, and to the "Parmenides" of Plato, or rather to the rare fragment of a poem by Parmenides himself, neither of which were translated when the play was written.

TROILUS AND CRESSIDA.

The materials for this play, as Steevens tells us, are mostly derived from Lydgate's "Troye Boke," and not from Homer. The author of the play can therefore not be held responsible (considering the authority he was following) for the wide divergence of some of his characters from the Homeric text, and the painful degradation from the Homeric ideal, that Hector undergoes in this piece. The degradation is, of course, the work of the mediæval rhapsodists. Perhaps the author felt he could not gild refined gold, and therefore preferred drawing his materials from the rhapsodists rather than the matchless original of Homer.

Act I., scene 3, line 34, Nestor says:—

"The sea being smooth
How many shallow bauble boats dare sail
Upon her patient breast, making their way
With those of nobler bulk."

This reproduces a simile of Statius:—

"Sic ubi magna novum Phario de littore puppis
Solvit iter, jamque innumeros utrinque rudentes

* Bacon, in the "Advancement of Learning," quotes the line beginning with "Suave mari magno."—Spedding III. 317.

Lataque veliferi porrexit brachia mali,
 Invasitque bias, in codem angusta phaselus
 Æquore et immensi partem sibi vindicat Austri."

Silvo V., I. 242.

In the same scene Ulysses says:—

"No; make a lottery, and by device let blockish Ajax draw
 The 'sort' to fight with Hector."

Here '*sort*' is simply the Latin word *sors*, and is a word none but a classical scholar would have used.

Act II., scene 2, line 108, Cassandra cries:—

"Cry, Trojans, cry! Practise your eyes with tears!
 Troy must not be, nor goodly Ilion stand;
 Our firebrand brother, Paris, burns us all."

This is a direct reference to those lines Ovid puts in Helen's mouth:—

"Fax quoque me terret, quam se peperisse cruentam
 Ante diem partus est sua visa parens:
 Et vatum monitus timeo, quos igne Pelasgo
 Ilion arsurum præmonuisse ferunt."—*Epistles XVI. 237.*

In the same scene Paris says (line 131):—

"Your full consent
 Gave wings to my propension."

And adds later on—

"What propugnation is in one man's valour
 To stand the push and enmity of those
 This quarrel would excite?"

Here are two Latin words, pure and simple, no one but a classical scholar would have dreamt of using—*propension* for inclination or intention and *propugnation* for defence.

In the same scene Hector says (line 163):—

"Paris and Troilus, you have both said well,
 And on the cause and question now in hand
 Have glozed, but superficially; not much
 Unlike young men, whom Aristotle thought
 Unfit to hear moral philosophy."

Now, Bacon, in the "Advancement of Learning," quotes the same

passage from Aristotle to which Hector refers, but the "Advancement" was not published when the play was written, so Shakespere could not have borrowed from Bacon. That he could have borrowed it direct from Aristotle is absurd. The question then arises, Could he have borrowed it from the only other source open to one ignorant of Greek, the "Colloquies of Erasmus," a work well known to Bacon, but one hardly likely to have been used by or even known to Shakespere. The passage in question is from the "Nikomachean Ethics of Aristotle" (chap. i., sec. 3), and is thus translated by the Rev. E. Moore (edition of 1878): "Wherefore of political science the young man is no fit student, being ignorant of the affairs of life, the arguments springing therefrom or related thereto. Still, moreover, is he obedient to the passions, which he will foolishly listen to, and unprofitably, since the end (they suggest) is not knowledge but action." Hector, it will be seen, uses the term Moral Philosophy, which points to the derivation of the passage from the Latin of Erasmus, who uses the words, "Ethicæ Philosophiæ," in place of the Greek word "politike" of Aristotle; but, as a matter of fact, Aristotle's political philosophy embraced moral as well, the two not being differentiated one from the other till a later date, a fact of which so profound a scholar as Erasmus was no doubt well aware. I then for one do not admit that it is practically possible to suppose that such a man as Shakespere was, could be so saturated with the writings of Erasmus as to put a quotation from Aristotle embalmed in his pages into the mouth of one of the characters in this play. That Bacon should have done so is not strange, especially as the passage is one *used in his "Advancement of Learning,"* and phrased exactly as it stands in Erasmus.

Hector then goes on strongly to affirm the sanctity of the marriage tie, and says (line 173):—

"Nature craves
All dues be render'd to their owners. Now
What nearer debt in all humanity
Than wife is to the husband?

.
If Helen then be wife to Sparta's king,
As it is known she is, these moral laws
Of nature and of nations, speak aloud
To have her back, returned."

Now this speech seems to me a reflection of the speech of Alcinous to Arete, touching the restitution of Medea to her father. Apollonius Rhodius makes Alcinous say:—

“To glad my guests, and guard the virgin’s charms;
Arete, I would meet the Colchian arms:
But Jove, all-seeing Jove my spirit awes,
And much I fear to violate his laws.

.

I will not veil my purpose from thy love,
And men, I trust, the sentence will approve.
If virgin yet remains the Colchian fair,
To yield her to her father I prepare;
But if already she is Jason’s bride,
The wife I tear not from her husband’s side;
Nor yield to foes, to cruelty and scorn,
The tender progeny as yet unborn.”

—*Argonautica* IV. 1096.

Act. II., scene 3, line 241, Ulysses says to Ajax:—

“And for thy vigour,
Bull-bearing Milo his addition yield
To sinewy Ajax.”

The origin of this epithet of Milo is an epigram of Doricus, preserved by Athenæus, who was untranslated then; but is also quoted in the Colloquies of Erasmus, who discusses at some length the proverb, “*Taurum tollit qui vitulum sustulerit.*” The original epigram was as follows, speaking of Milo:—

“And he did still a greater feat than this
Before the altar of Olympian Jove.
For then he bore aloft an untamed bull
In the procession, then he cut it up,
And by himself ate every bit of it.”—*Athen.* X. 4.

Act III., scene 3, line 181, Ulysses says to Achilles:—

“Then marvel not, thou great and complete man,
That all the Greeks begin to worship Ajax,
Since things in motion sooner catch the eye
Than what not stirs.”

This seems an echo of the well-known lines of Horace:—

"Segnius irritant animos demisse per aurem,
Quam quæ sunt oculis subjecta fidelibus."

—*De arte Poetica*, 180.

Act V., scene 2, line 146, Troilus says:—

"And yet the spacious breadth of this division
Admits no orifice for a point, as subtle
As Arachne's broken woof, to enter."

The story of Arachne is told by Ovid, *Met.* VI. 53. Some critics have suggested Ariadne instead of Arachne, in which case the reference applies to the story of Theseus, as told by Catullus; the thread, or "broken woof," whereby Theseus was enabled to escape from the den of the Minotaur being given him by Ariadne:—

"Ne Labyrintheis e flexibus egredientem
Tecti frustaretur inobservabilis error."

—*Nup. Pel. et Thet.*, 114.

Again, Troilus says (line 149):—

"O instance! strong as Pluto's gates."

A very classical allusion, as no less a person than Achilles says:—

"For who dares one thing think, another tell,
My soul detests him like the gates of hell."
(literally the gates of Acides.)

Act V., scene 10, line 17, Troilus says:—

"Hector's dead:
There is a word will Priam turn to stone,
Make wells and Niobes of the maids and wives."

This alludes to the story of the conversion of Niobe into a fountain, as told by Ovid, *Met.* VI. 310.

In this play, then, we have references to Aristotle, Erasmus, Apollonius Rhodius, Ovid, Horace, Statius, and perhaps Catullus and Athenæus.

I will close this paper with a few scattered passages from other plays bearing on the same point. In the *Tempest*, Act. III., scene 1, line 83, Miranda says to Ferdinand:—

"I am your wife if you will marry me:
If not, I'll die your maid: to be your fellow

You may deny me; but I'll be your servant,
Whether you will or no."

This recalls the sentiment put by Catullus into the mouth of Ariadne:—

"Si tibi non cordi fuerant connubia nostra
Sæva quod horrebas prisci præcepta parentis,
Attamen in vestras potuisti ducere sedes;
Quæ tibi jucundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis,
Purpureâ ve tuum consternens veste cubile."

—*Nup. Pel. et Thet.*, 158.

In *Hamlet*, Act. V., scene 1, line 247, Laertes says of Ophelia:—

"Lay her in the earth:
And from her fair and unpolluted flesh
May violets spring."

Paul Stapfer, referring to this passage and one in Persius, considers the resemblance as perhaps only a coincidence. Perhaps; but their similarity is suggestive.

"Non nunc e tumulto, fortunatâque favillâ
Nascentur violæ."—*Persius Sat. I.* 39.

In the *Taming of the Shrew* occurs a direct quotation from Ovid's "Epistles," which escaped Mr. Dale's memory:—

"Hac ibat Simois, hac est Sigeia tellus,
Hic steterat Priami regia celsa senis."—*Epist. I.*, 33.

THE MERCHANT OF VENICE.

Act. I., scene 2, line 59, Portia says of her French suitor:—

"He is every man in no man; if a throstle sing, he falls straight a capering; he will fence with his own shadow. If I should marry him, I should marry twenty husbands."

Who can fail to see in this portrait of Monsieur Le Bon a reflection of the subtle Greek as drawn by Juvenal:—

"Ede quid illum
Esse putes: quem vis hominem secum adtulit ad nos.
Grammaticus, rhetor, geometres, pictor, aliptes,
Angur, Schœnobates, medicus, magus."—*Sat. III.* 74.

As regards the classical authors, Shakespeare might have read at school. I will quote one passage from Paul Stapfer's work on "Shakespere and Classical Antiquity": "Here Latin was certainly taught, and perhaps, but this not equally certain, Greek, French, and Italian. Terence, Virgil, Cicero, Sallust, and Cæsar, were the principal authors read by the boys, while they learned the rules of grammar from Lilly, Donatus, or Valla" (page 101). But as I have endeavoured to show in the present paper, the author of the plays had a wide and scholarly acquaintance with the following authors, in the few plays reviewed: Aristotle, Ennius, Cicero, Catullus, Homer (*Iliad* and *Odyssey*), Horace (*Odes*, *Epodes*, *Art-Poet* and *Satires*), Baptista Mantuanus, Ovid (*Metam.*, *Fasti*, and *Epistles*), Herodotus, Livy, Plutarch, Plato, Plautus, Sophocles, Terence, Seneca, Virgil (*Georg.* and *Æneid*), and perhaps Athenæus, Apollonius Rhodius, Juvenal, and Statius, not to mention Erasmus, and most astounding of all, Bacon's *Promus*. Is it, then, likely Shakespere was the author of the plays? *Solvuntur tabulæ risu!* The very idea is enough to set the tables in a roar.

Budleigh Salterton, October, 1894.

BEN JONSON AND CIPHER IN THE PLAYS.

(EXTRACT FROM LETTER TO THE HON. SENATOR DONNELLY.)

. . . RECENTLY, whilst perusing a volume of Ben Jonson's poems, I came upon a passage in his Dedication of the Epigrams which has strengthened my belief in your discovery The Epigrams were dedicated to "the great example of honour and virtue, the most noble William, Earl of Pembroke, Lord Chamberlain," &c.:

"My Lord,—While you cannot change your merit, I dare not change your title; it was that made it, and not I. Under which name I here offer to your Lordship the ripest of my studies—my Epigrams, which, *though they carry danger in the sound, do not therefore seek your shelter; for when I made them I had nothing in my conscience to expressing of which I did need a cipher.*"

It is claimed by many writers that this distinguished nobleman is the "W. H." of the Shakespeare Sonnets. If so, then it would seem that he had previously allowed the use of his name as a "shelter" for some other works in which cipher was necessary. . . .

HERBERT E. DAY.

WAS FRANCIS BACON THE CENTRE OF A SOCIETY?

IN support of the theory recently advanced, that Francis Bacon was the centre of a Society whose object was to aid him with hands, brains, and money, to perform the apparently impossible task of a *great Restoration*, or a *universal Reformation of the whole wide world*, and to transmit, expand, and for ever cherish the "seeds and weak beginnings" which time should bring to ripeness," we beg to submit to thoughtful readers the following paragraph, which concludes Bacon's address "To the King," at the commencement of the Second Book of the *De Augmentis* :—

"Touching impossibility, I take it that all those things are held to be possible and performable, which may be done by some persons, but not by every one ; and which may be done by many together, though not by one alone ; and which may be done in the succession of ages, though not in one man's life ; and lastly, which may be done by public designation and expense, though not by private means and endeavour. Notwithstanding, if any man will take to himself rather the saying of Solomon, '*The slothful man says, there is a lion in the path,*' than that of Virgil, '*they find it possible, because they think it possible,*' I shall be content that my labours be esteemed but as the better sort of wisdom. For as it asks some knowledge of a thing to demand a question not impertinent, so it requires some sense to make a wish not absurd."

CORRESPONDENCE.

SHAKSPERIANS AND SHAKESPEARE.

SIR,—None show the discrepancies of Shaksper and Shakespeare better than Shaksperians who have no suspicion that they were distinct, and are amazed at the miracle of the uneducated Shaksper writing the all-informed works of

Shakespeare. The following specimen is from Carlyle's essay on German Literature (1827).

"Are the fineness and truth of sense manifested by the artist found, in most instances, to be proportioned to his wealth and elevation of acquaintance? Where lay Shakespeare's rent-roll; and what generous peer took him by the hand and unfolded to him the "open secret" of the Universe? teaching him that this was beautiful, and that not so? Was he not a peasant by birth, and by fortune something lower; and was it not thought much; even in the height of his reputation, that Southampton allowed him equal patronage with the zanies, jugglers and bear-wards of the time? Yet compare his taste, even as it respects the negative side of things, for in regard to the positive, and far higher side, it admits no comparison with any other mortals—compare it, for instance, with the taste of Beaumont and Fletcher, his contemporaries, men of rank and education, and of fine genius like himself. Tried even by the nice fastidious, and in part false and artificial delicacy of modern times, how stands it with the two parties; with the gay triumphant men of fashion, and the poor vagrant link-boy? Does the latter sin against, we shall not say taste, but etiquette, as the former do? For one line, for one word, which some Chesterfield might wish blotted from the first, are there not in the other whole pages and scenes which, with palpitating heart, he would hurry into deepest night? This, too, observe, respects not their genius, but their culture; not their appropriation of beauties, but their rejection of deformities, by supposition, the grand and peculiar result of high breeding! Surely, in such instances, even that humble supposition is ill borne out."

H. B.

NOTICES OF BOOKS—PROGRESS—DESIDERATA.

No more long articles, consisting chiefly of Parallel Passages, can be received for printing before November, 1895, at the earliest.

We regret to have to postpone the publication of an article intended for this number upon Dr. O. Owen's Cipher Story. There is no space for a lengthy paper on the subject, yet the description of the system could not duly be explained in a few short paragraphs. We hope, in April, to publish an article written by an eye-witness, of the method of working, and its results. Meanwhile the following notes may be interesting to our readers.

1. The second large octavo vol. of Dr. Owen's Cipher Story is published (Gay & Bird, London, and Howard Publishing Company, Detroit). It con-

tains Books III. & IV., and is of increased interest, especially in Book IV., which includes a complete tragedy in five acts, entitled "The Historical Tragedy of Mary Queen of Scots."

2. Book V. will contain another play in five acts, with a Prologue which (as deciphered) announces that "A Comedy will follow."

3. We are also informed, that in the third volume, now in course of preparation, Dr. Owen will explicitly describe his Cipher system. We shall all be well pleased when this is done, because, to those who have never inspected the mechanical method by which the results are attained, the whole thing remains a subject of mere wonder and speculation. Yet it is but just to say that others who have closely examined and worked upon Dr. Owen's clues, express themselves amazed at the manner in which even an inexperienced hand can produce such definite results.

4. "The Tragedy of Mary Queen of Scots" is, we are further informed, to be prepared for the stage.

In Boston, U.S.A., a meeting was held on December 6th, at the "Thursday Evening Club," founded by Longfellow, Holmes, Whittier, Lowell, Agassiz, Fields, Parkman, Motley and others. The President of Harvard College, the Librarian and many very eminent professors, authors, and lecturers were present. The debate on Baconian subjects was considered most interesting and satisfactory.

On the Continent great progress is being made. Lectures have been delivered at Berlin, Vienna, Leipzig, Dresden, and other towns by Dr. Lotz-meyer, Dr. W. Waldmüller and other professors, and debates have been held in literary circles, and at some of the debating unions. At Riga, the director of the theatre, Mr. Max Marsteiger, held an audience of 2,000, including the members of the Polytechnic Union, during a stirring address of nearly two hours, on the subject of *Francis Bacon as the true Shakespeare*.

The enterprising publishers of Dr. Owen's books are preparing, we hear, to issue a fortnightly magazine to be entitled "The Sixteenth Century." It will probably overrun a wider field of inquiry than that hitherto explored by *BACONIANA*; but its aims will be on the whole similar, and we wish all success to our American cousin.

Mr. Edwin Bormann's very useful book, to which much of the recent interest abroad is probably directly due, continues to thrive and to assert its position. We regret to learn that the English translation is not likely to be published until Midsummer, 1895.

It is thought desirable that in future the publication of *BACONIANA* shall be made to coincide with the quarters of the year. We shall therefore endeavour to issue the four numbers of Vol. III. in the months of April, June, August, and November, 1895, so that Vol. IV. may commence in January, 1896.

Subscribers who desire it can have Covers for *BACONIANA* in green cloth, with the gold stamp of the Society, at a charge of 1s. 6d. and postage. Apply to Messrs. Banks & Son, 5, Racquet-court, Fleet-street, E.C.

Since it becomes daily more necessary to extend the scope of research, and to develop the present publication, members and associates of the Bacon Society, and subscribers to this magazine are earnestly requested to help forward the work, by interesting their friends, and by inviting them to support *BACONIANA*.

